CLASS and CHORUS

(REVISED)

D. B. TOWNER

Mrs. Jenie Montgomery

Mrs. Jenie Montgomery

Mrs. Jenie Montgomery

Mrs. Jenie Montgomery Eleanor Edwards

Eleanor Edwards

Eleanor Edwards

December 19, 1943

Terre Haute

Indiana

N-2052

Class and Chorus

(Revised)

A Text Book for

Chorus Classes Singing Schools
Public Schools and
Institutes

Edited by

D. B. TOWNER, Mus. Doc

Chicago
THE BIBLE INSTITUTE COLPORTAGE ASSOCIATION
826 North La Salle Street

Copyright, 1901, by the Bible Institute Colportage Association of Chicago.

To the Teacher.

The aim of the author has been to make this a text book, rather than a self-instructor. Therefore he has studiously avoided going into minute details, but has confined himself to a general statement of facts, and concise definitions, leaving the teacher free and untrammeled to present the lesson in his own way. It is confidently believed, however, that better results will be obtained by taking up the subjects according to the order observed in this book.

The teacher must not consider the printed exercises in this book sufficient, but should use the blackboard to illustrate each and every principle as it is introduced.

It is assumed that the pupil has already acquired a knowledge of "The Scale," and therefore it is not introduced until it becomes necessary to introduce intervals.

D. B. TOWNER.

CLASS AND CHORUS

(REVISED)

PART I.

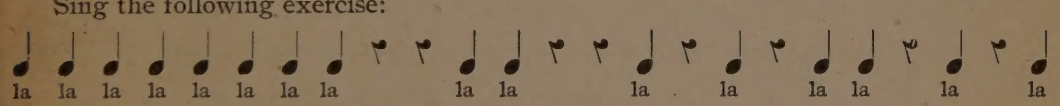
Everything material has certain properties which are necessary to its being, hence they may be called *essential* properties. A musical sound, or tone, has the following essential properties: *Length*, *Pitch*, *Power* and *Quality*. These terms, or words, have a technical meaning. For instance, *length*, as applied to a tone, does not mean feet or inches, rods or yards, but duration; neither does *pitch*, applied to music, mean the gum of a tree, but it means highness or lowness of tone; while *power* in music means audibility, and *quality* means character of tone. Any sound has duration, audibility, and quality; only musical sounds have pitch. Therefore, a good definition of a *tone* is: any sound having pitch.

Every science has *divisions* or *departments*. The science of music is no exception in this regard. There are three general divisions or departments of music, viz., *Rhythmics*, *Melodics*, *Dynamics*. That which relates to length is in the department of *Rhythmics*, that which relates to pitch is in the department of *Melodics*, that which relates to power and quality is in the department of *Dynamics*.

Notes and Rests.—A *note* is a certain length sung or played. A *rest* is a certain length passed in silence.

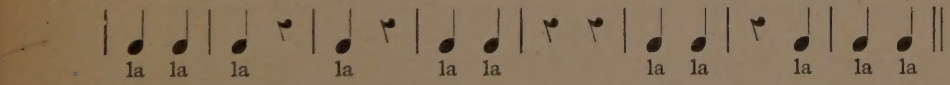
Notes and rests have only a relative, or proportional, length. A note about a pulse-beat in length, is named *quarter note*, and is represented by this character, ♩, which is described as a closed note with a stem. The rest corresponding in length to the quarter note is named *quarter rest*, and is represented by this character 𝄽, which is described as an inverted figure seven. A character resembling an inverted Z (𝄾) is also used as a quarter rest.

Sing the following exercise:



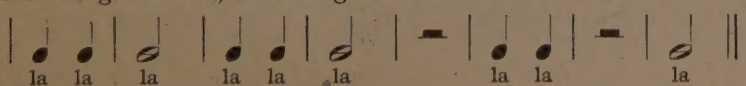
Regularity of movement produces pulsations in the mind which are called *beats*. These pulsations are strong or *accented*, and light or *unaccented*. A group of these accented or unaccented beats is a *measure*. The smallest measure consisting of two beats, the first accented and the second unaccented, is called *double measure*. A measure is represented by the space between two vertical lines called *single bars*, thus, | |. At the end of a strain of music we use a *double bar*, thus, ‖, or |.

Sing the following eight measures:



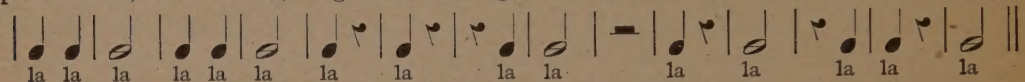
A length twice as long as a quarter note is a *half note*, and is represented by a character, thus, 𝅗𝅥, described as an open note with a stem. A half note then equals in length two quarter notes. A rest equal in length to the half note is a *half rest* and is represented by a block above a line, thus, 𝄼.

Sing the following exercise, observing the half note and half rest:



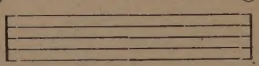
Beating Time.—In order that the beats in the measure may be manifested to the eye, and the length of the notes and rests may be accurately observed, motions of the hand are employed, called *beating time*. We employ as many motions of the hand as there are beats in the measure. The motions employed in double measure are downward and upward, the accented beat receiving the downward motion and the unaccented beat the upward motion.

Beat a few measures, counting one, two. Then describe thus: downward beat, upward beat, after which, sing the following exercise, beating the time:



Thus far the characters introduced have been from the department of Rhythmics, as they have had especial reference to length.

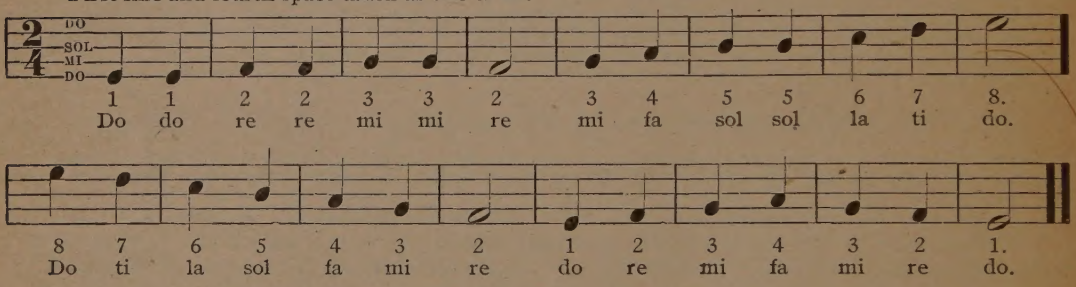
We now introduce a character composed of lines and spaces, called a *staff*, which is used to represent pitch, or pitches, and therefore belongs to the department of *Melodics*.



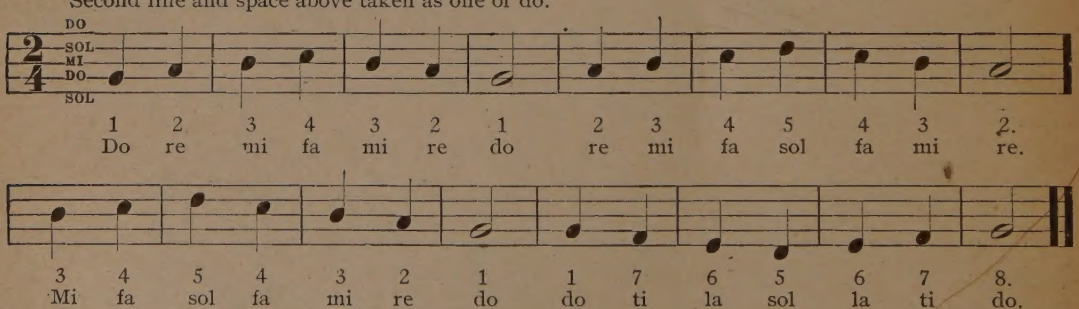
These lines and spaces are called *degrees*, and are named as follows, beginning at the bottom: space below, first line, first space, second line, second space, third line, third space, fourth line, fourth space, fifth line, space above. Any line or space may be taken as one or do, and every note placed upon that degree is called do. The first degree above it is called two or re, the first below the one or do is called seven or ti, etc. If a larger staff is needed, short lines are added above or below.

Explain figures at the beginning. Explain the close.

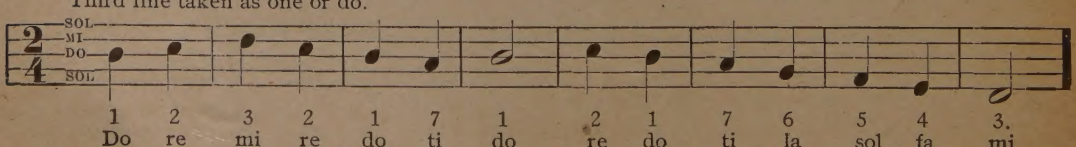
First line and fourth space taken as one or do.

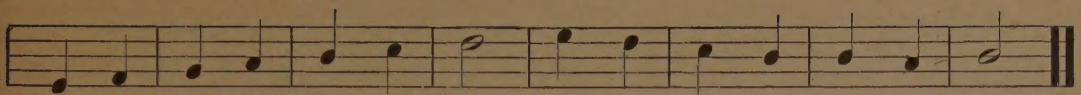


Second line and space above taken as one or do.



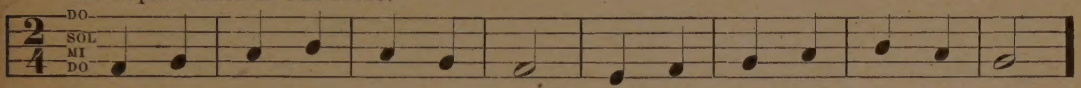
Third line taken as one or do.



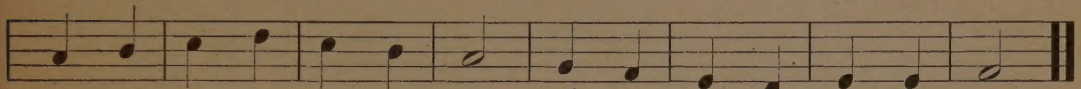


4 5 6 7 8 2 3 4 3 2 1 8 7 8.
Fa sol la ti do re mi fa mi re do do ti do.

First space taken as One or Do.

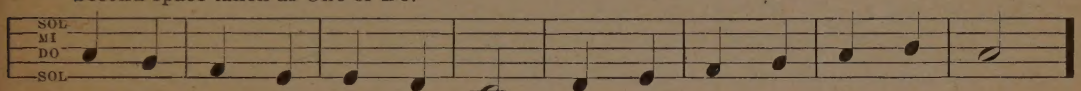


1 2 3 4 3 2 1 7 8 2 3 4 3 2.
Do re mi fa mi re do ti do re mi fa mi re.

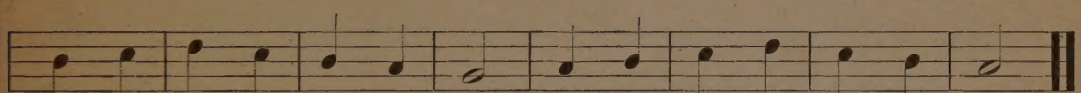


3 4 5 6 5 4 3 2 1 7 6 7 7 8.
mi fa sol la sol fa mi re do ti la ti ti do.

Second space taken as One or Do.



8 7 6 5 5 4 3 4 5 6 7 8 2 1.
Do ti la sol sol fa mi fa sol la ti do re do.

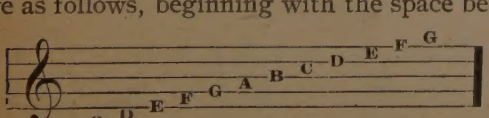


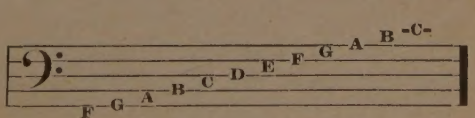
2 3 4 3 2 1 7 8 2 3 4 3 2 1.
re mi fa mi re do ti do re mi fa mi re do.

Absolute Pitch Names.—As has been said, the staff represents pitch, and pitch is absolute. That is, a string vibrating a certain number of times in a given time produces a tone the pitch of which is represented by the first line of the staff, and a string vibrating a greater number of times produces a tone represented by the second space, and so on. The pitch represented by the short line below the staff which we have been using, is C. For convenience we will call it Middle C. (For the absolute names of pitches are letters.)

If the ladies begin with this pitch, middle C, and sing upward on the staff, they will find that the staff represents all the pitches they can sing easily. But if the gentlemen begin at the same pitch, (middle C,) they will find that they are able to sing only a part of the pitches represented by this staff. But if we use five lines with their accompanying spaces below middle C, we shall find that this staff represents the pitches sung by men as perfectly as the staff above middle C does those sung by women.

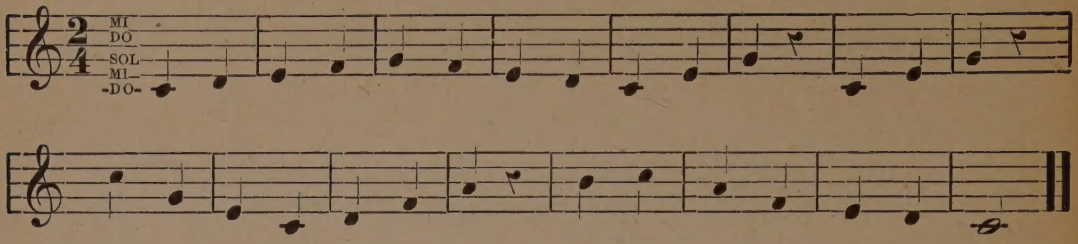
Thus we see it requires a staff of eleven lines and twelve spaces to represent the pitches sung by both men and women. So large a staff, however, would not be practical, therefore two staves are used, one representing the pitches above middle C, the other representing the pitches below middle C. The former is called the *treble staff* and is designated by this character, 𝄞, called the *treble clef*. The latter is called the *bass staff*, and is designated by this character, 𝄢, called the *bass clef*. The pitches represented by the staves are as follows, beginning with the space below:



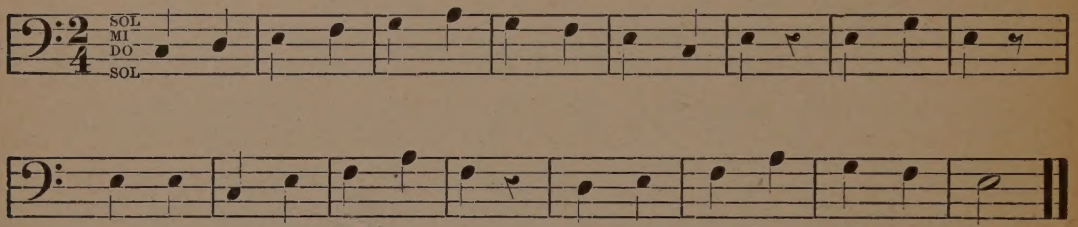


NOTE:—Here the teacher should teach thoroughly the pitches represented by the treble and bass staves.

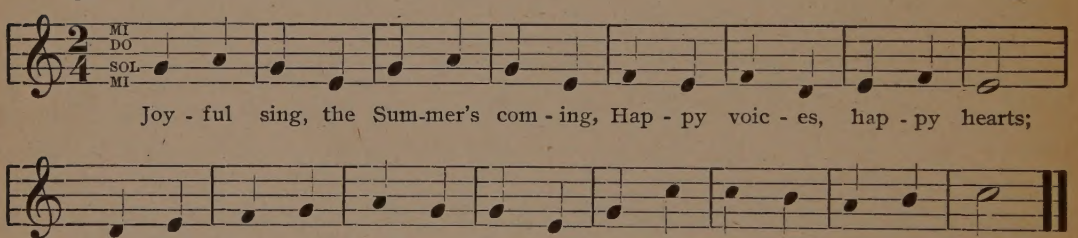
1. Quarter Rest Introduced.



2.



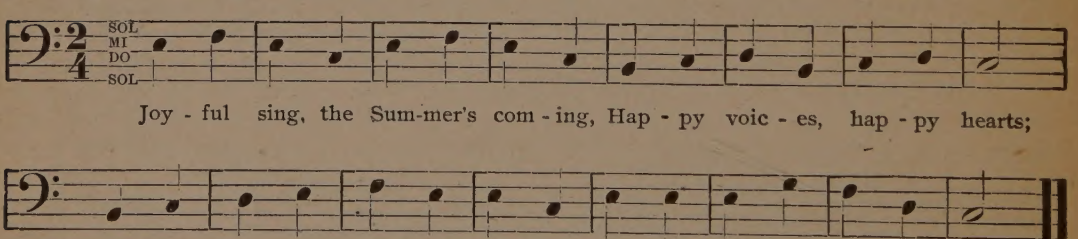
3.



Joy - ful sing, the Sum-mer's com - ing, Hap - py voic - es, hap - py hearts;

Old and young with glad - ness beam - ing, Come, oh, come and take your parts.

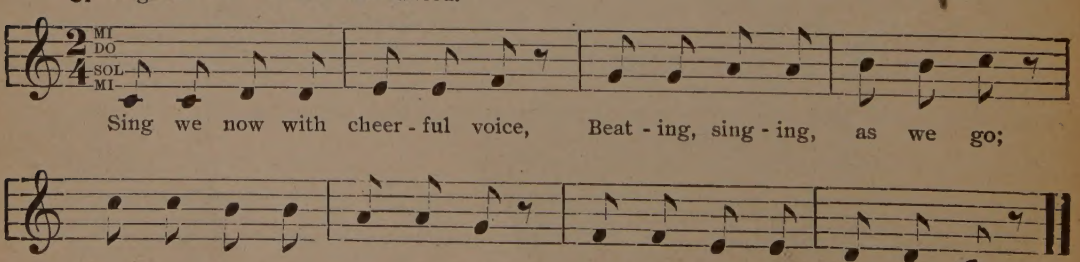
4.



Joy - ful sing, the Sum-mer's com - ing, Hap - py voic - es, hap - py hearts;

Old and young with glad - ness beam - ing, Come, oh, come and take your parts.

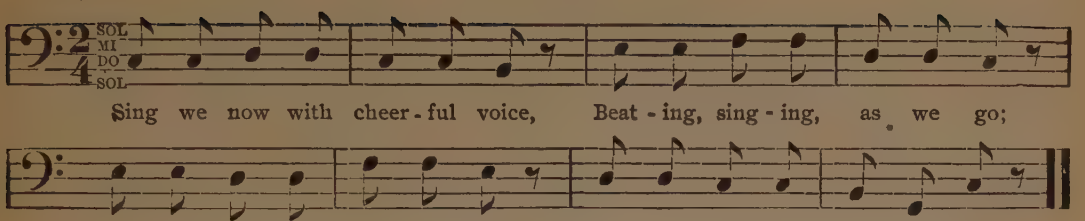
5. Eight Notes and Rest introduced.



Sing we now with cheer - ful voice, Beat - ing, sing - ing, as we go;

How our cheer - ful . hearts re - joice, Fa fa mi mi re re do.

6.



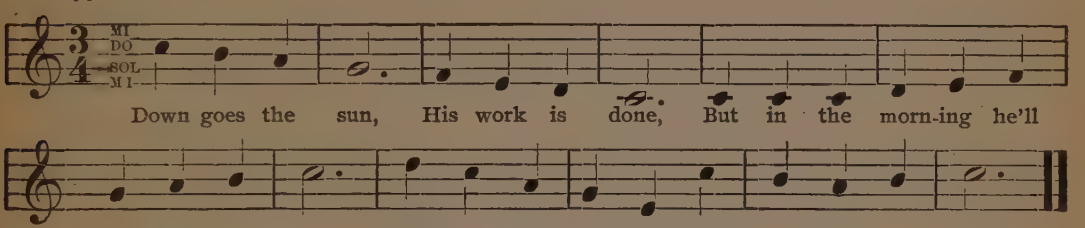
Sing we now with cheer - ful voice, Beat - ing, sing - ing, as we go;

How our cheer - ful hearts re - joice, Re re do do ti sol do.

Triple Measure—A measure with three beats, the first accented and the second and third unaccented, is *triple measure.* Three motions of the hand are employed in beating triple measure. They are—down, left, up.

A *dot* at the right hand of a note adds one-half to its value. If a second dot is used it adds one-fourth of the length of the note. In the following the dotted half note receives three beats.

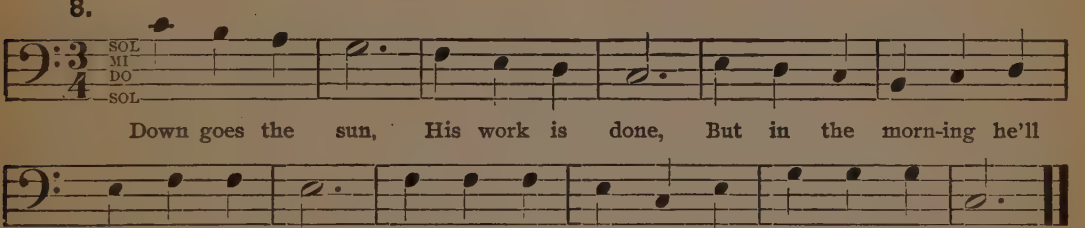
7.



Down goes the sun, His work is done, But in the morn-ing he'll

sure - ly a - rise, Flood-ing with ra - diance the far east - ern skies.

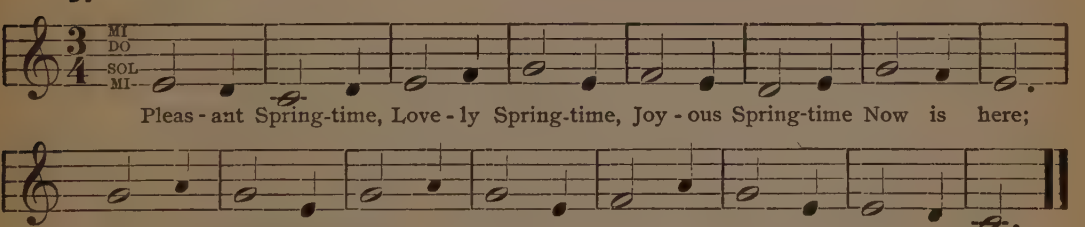
8.



Down goes the sun, His work is done, But in the morn-ing he'll

sure - ly a - rise, Flood-ing with ra-diance the far east - ern skies.

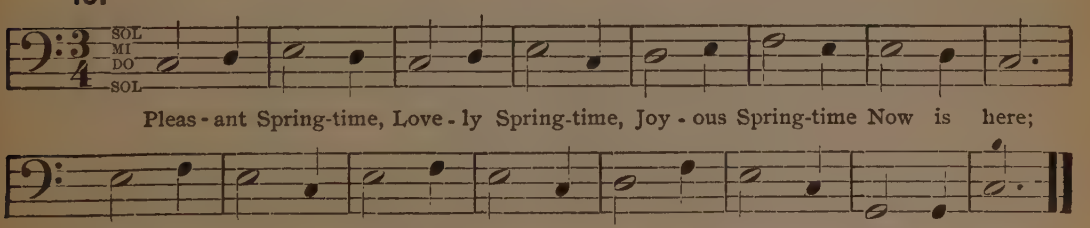
9.



Pleas - ant Spring-time, Love - ly Spring-time, Joy - ous Spring-time Now is here;

Hap - py Spring-time, Mer - ry Spring-time, Dear - est Spring-time, Wel-come here.

10.

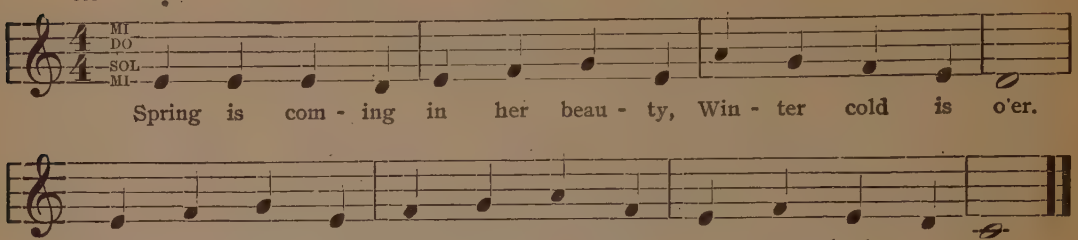


Pleas - ant Spring-time, Love - ly Spring-time, Joy - ous Spring-time Now is here;

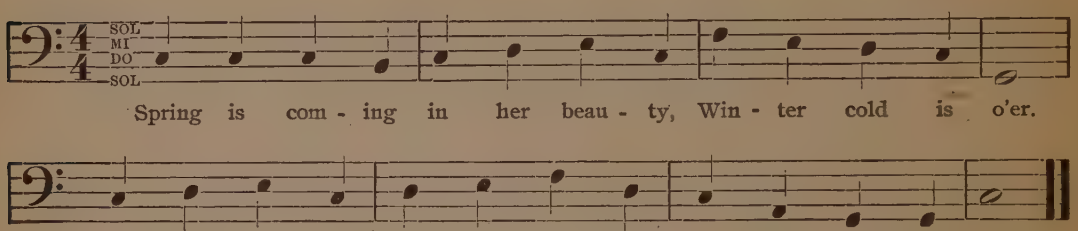
Hap - py Spring-time, Mer - ry Spring-time, Dear - est Spring-time, Wel-come here.

Quadruple Measure. Whole Note.—A measure with four beats, the first and third accented, and the second and fourth unaccented, is *quadruple measure.* Four motions of the hand are employed in beating quadruple measure. They are: down, left, right, up.

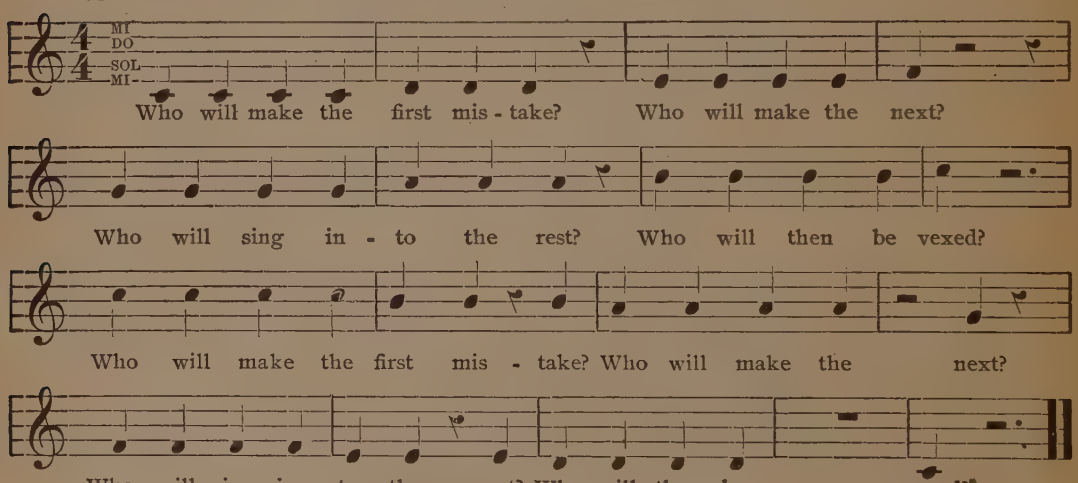
11.



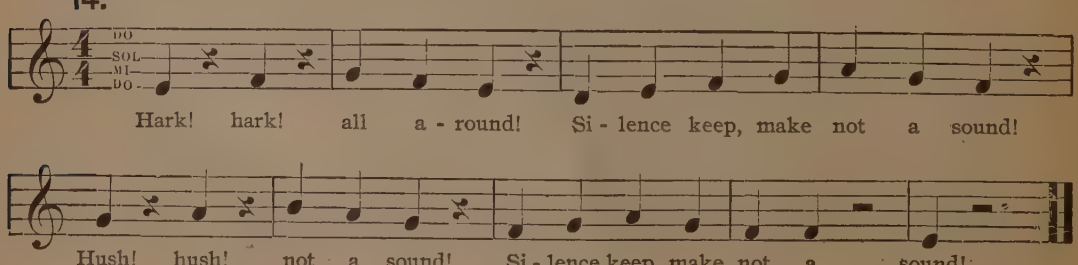
12.



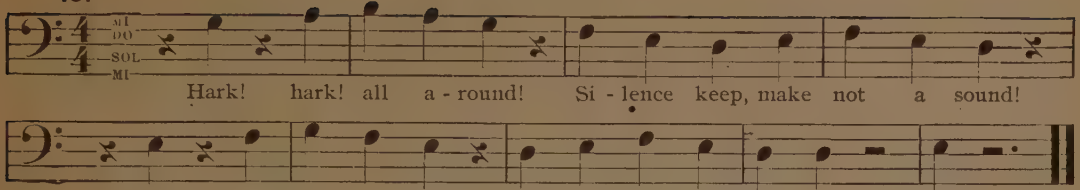
13. Half Rest, Dotted Half Rest and Whole Rest.



14.



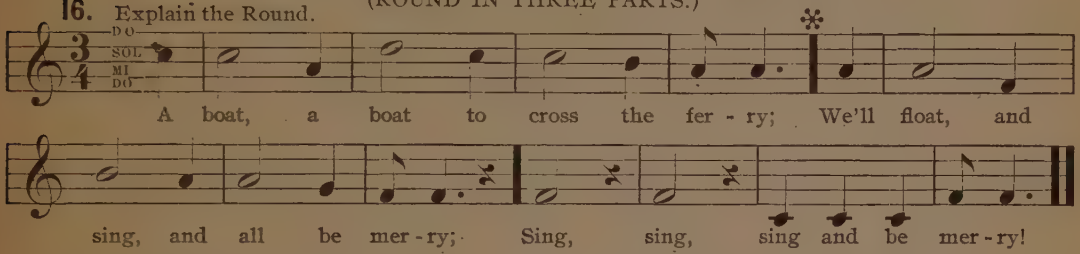
15.



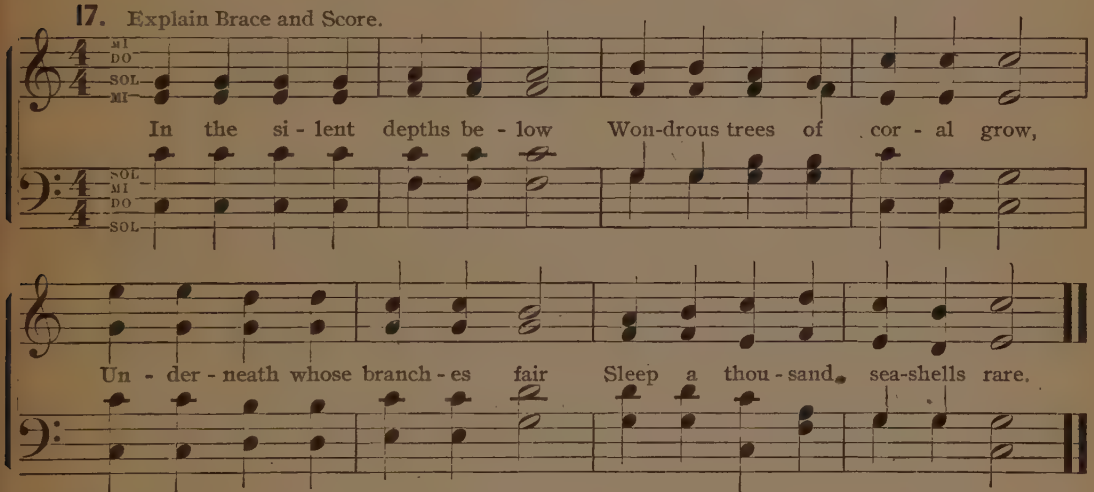
A Boat to Cross the Ferry.

(ROUND IN THREE PARTS.)

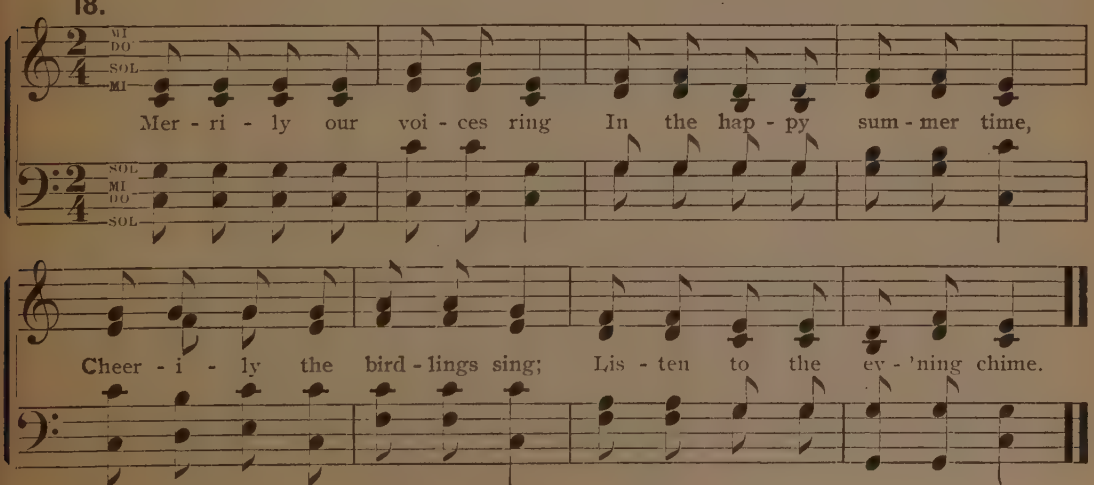
16. Explain the Round.



17. Explain Brace and Score.



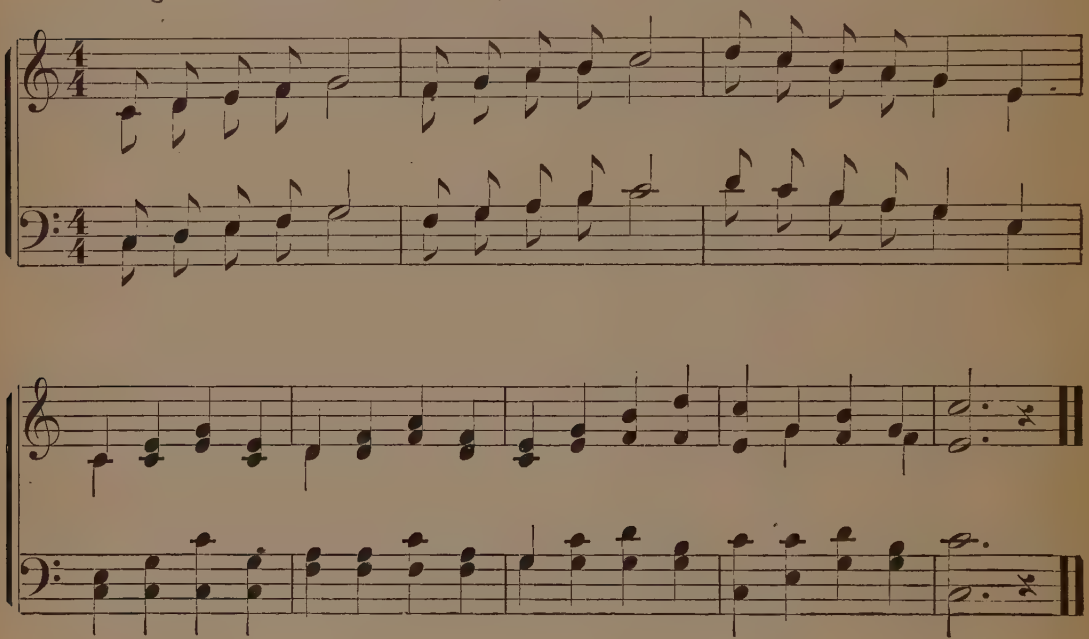
18.



Key and Key-note.—The word *key* is applied to a reservoir of tones which are pleasantly related, and seem to gather or cluster about a certain tone, which is called the *key-note*. The key is called after this key-note. That is to say, if the key-note is C, the key is named C. If the key-note is F, the key is F.

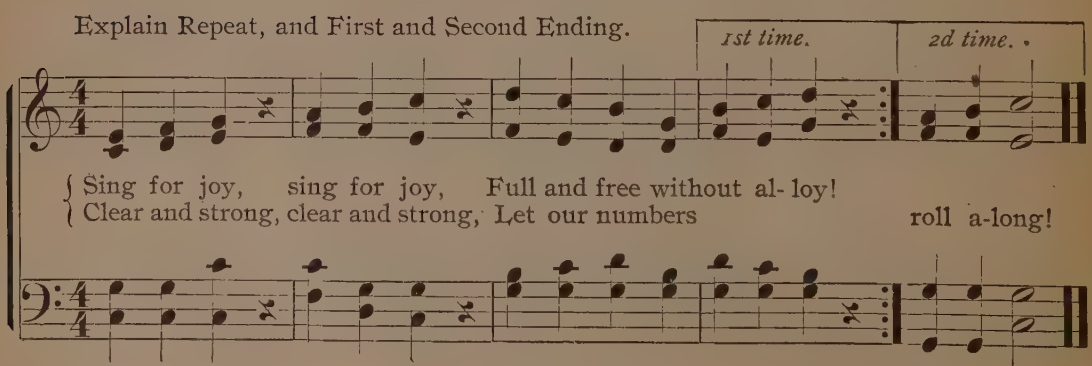
Signature.—*Signature* means sign of the key. And the sign of the key is the condition of the staff just at the right of the clef, which is called the *signature place*. The tones of the key are all represented in the signature place. If the tones C, D, E, F, G, A, B, are represented in the signature place the key is C, because these tones make the key of C. The signature is *natural*, because the degrees of the staff are in their normal or natural condition.

The Signature is Natural. The Key is C.



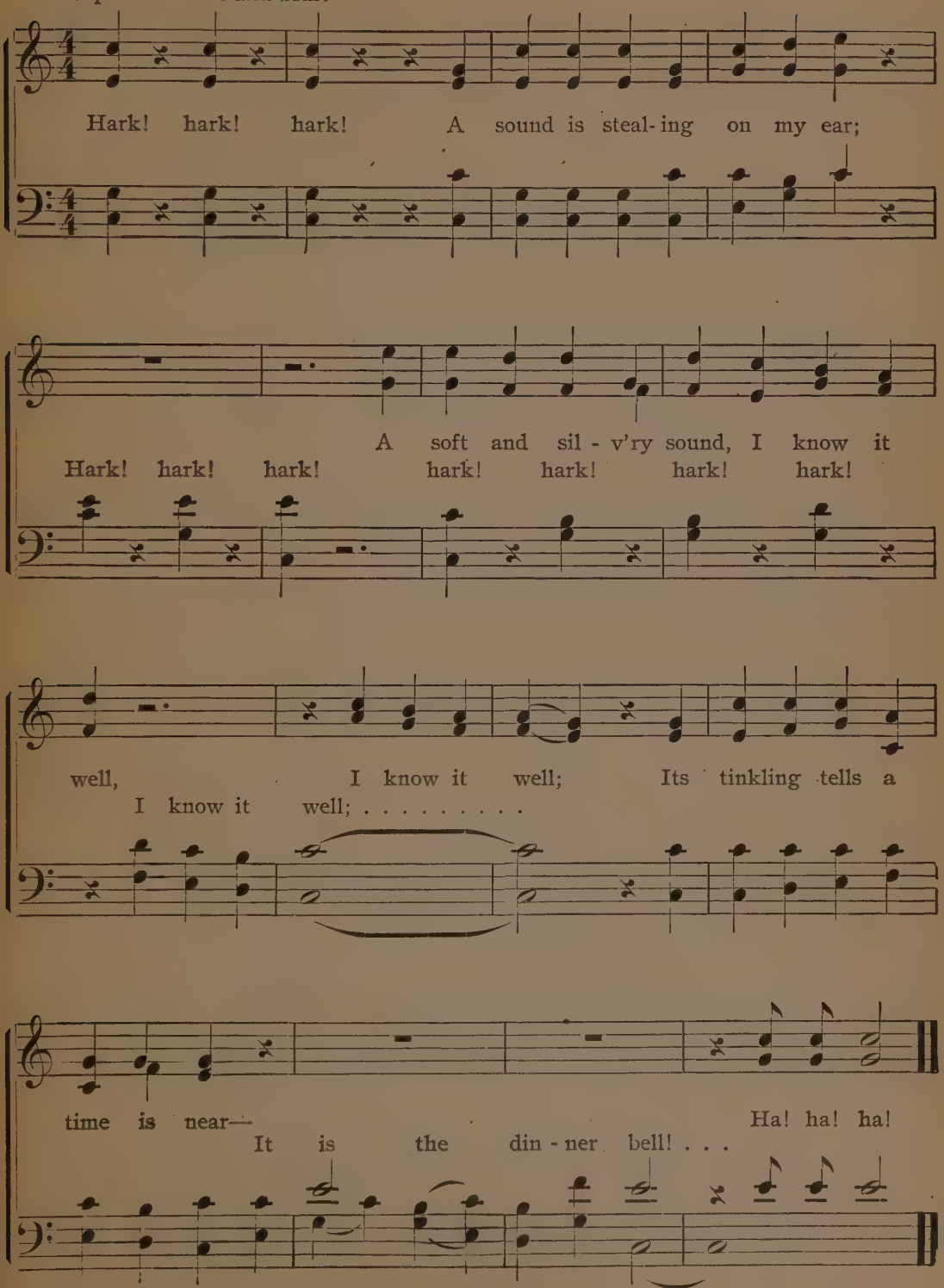
Sing for Joy.

Explain Repeat, and First and Second Ending.



The Dinner Bell.

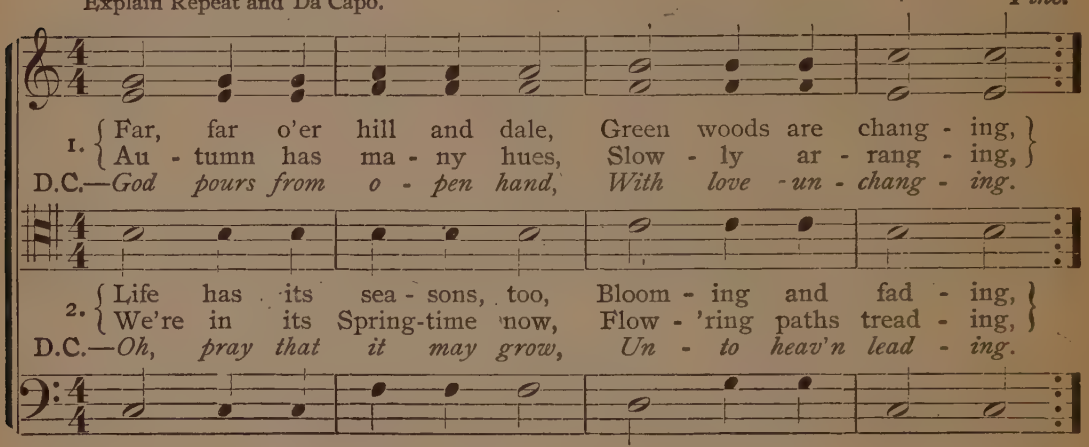
Explain the Tie and Slur.

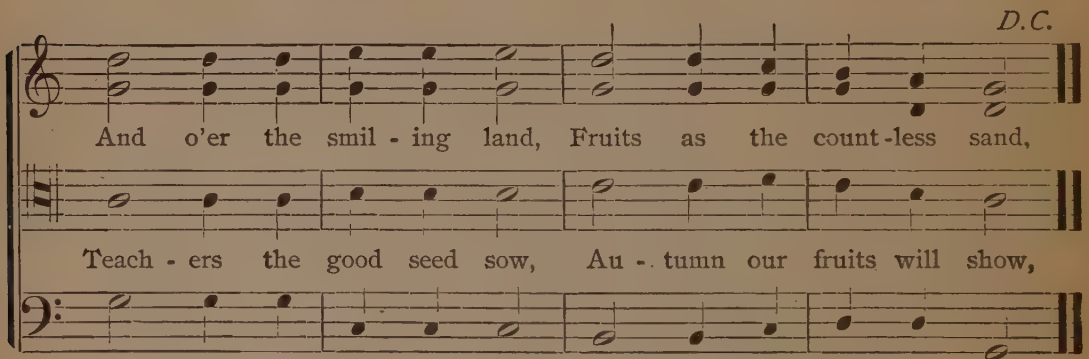


The Tenor Staff.—A staff representing the pitches ranging from the third line of the Bass Staff to the second line of the Treble Staff, is called the Tenor Staff, and is designated by a character called the Tenor Clef, thus, It will be seen then that middle C is represented by the third space of the Tenor Staff. From this it is not difficult to determine the pitches represented by the other degrees of this staff.

Autumn.

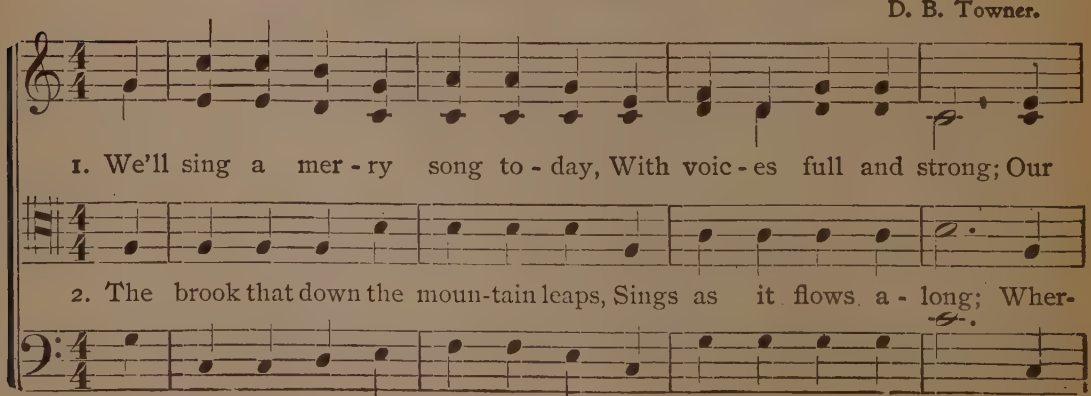
Explain Repeat and Da Capo. *Fine.*



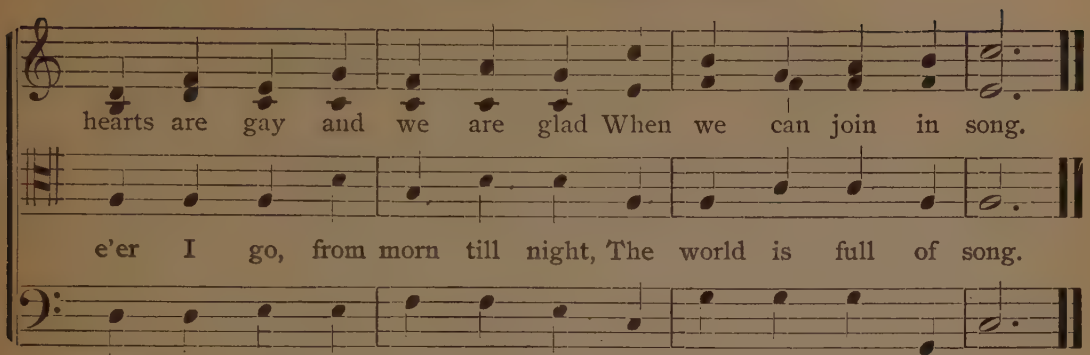


We'll Sing a Merry Song.

D. B. Towner.



We'll Sing a Merry Song.



Dynamics: In this department we find the names of powers we sing, viz:

Fortissimo—Meaning very loud. Its sign is *ff*.

Forte—Meaning loud. Its sign is *f*.

Mezzo—Meaning medium. Its sign is *m*.

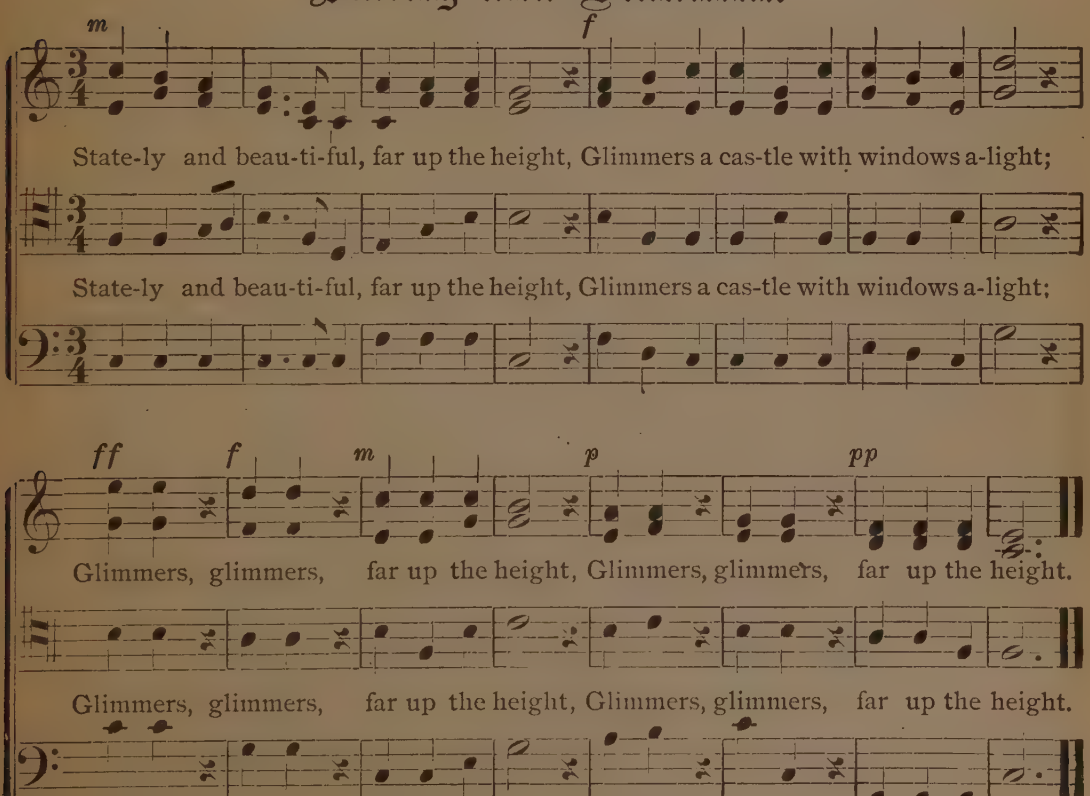
Piano—Meaning soft. Its sign is *p*.

Pianissimo—Meaning very soft. Its sign is *pp*.

The effect of singing from soft to loud is named *Crescendo*, and its sign is two diverging lines, thus, <

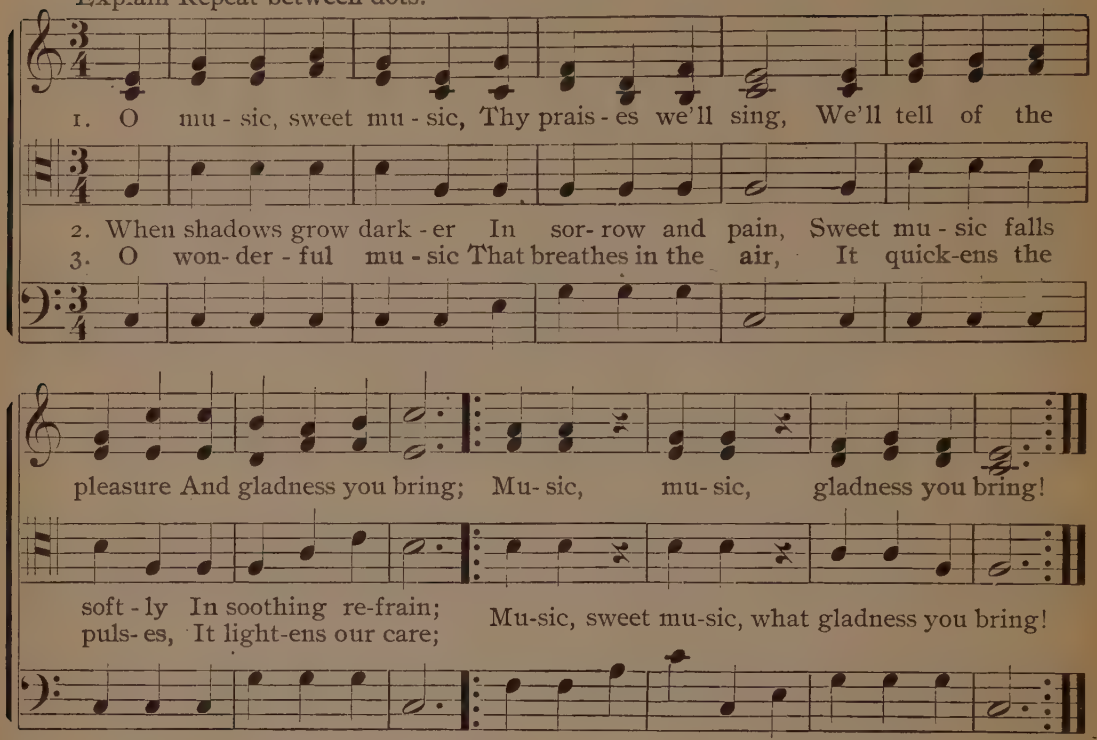
The effect of singing from loud to soft is named *Diminuendo*, and its sign is two converging lines, thus, >

Stately and Beautiful.



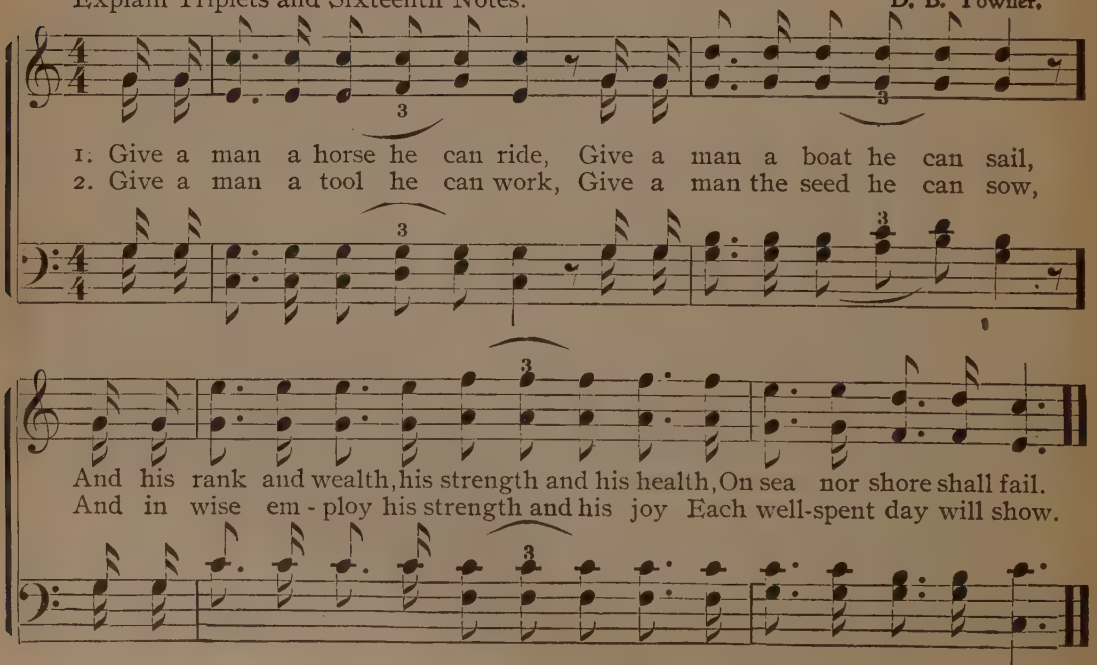
Sweet Music.

Explain Repeat between dots. D. B. Towner.



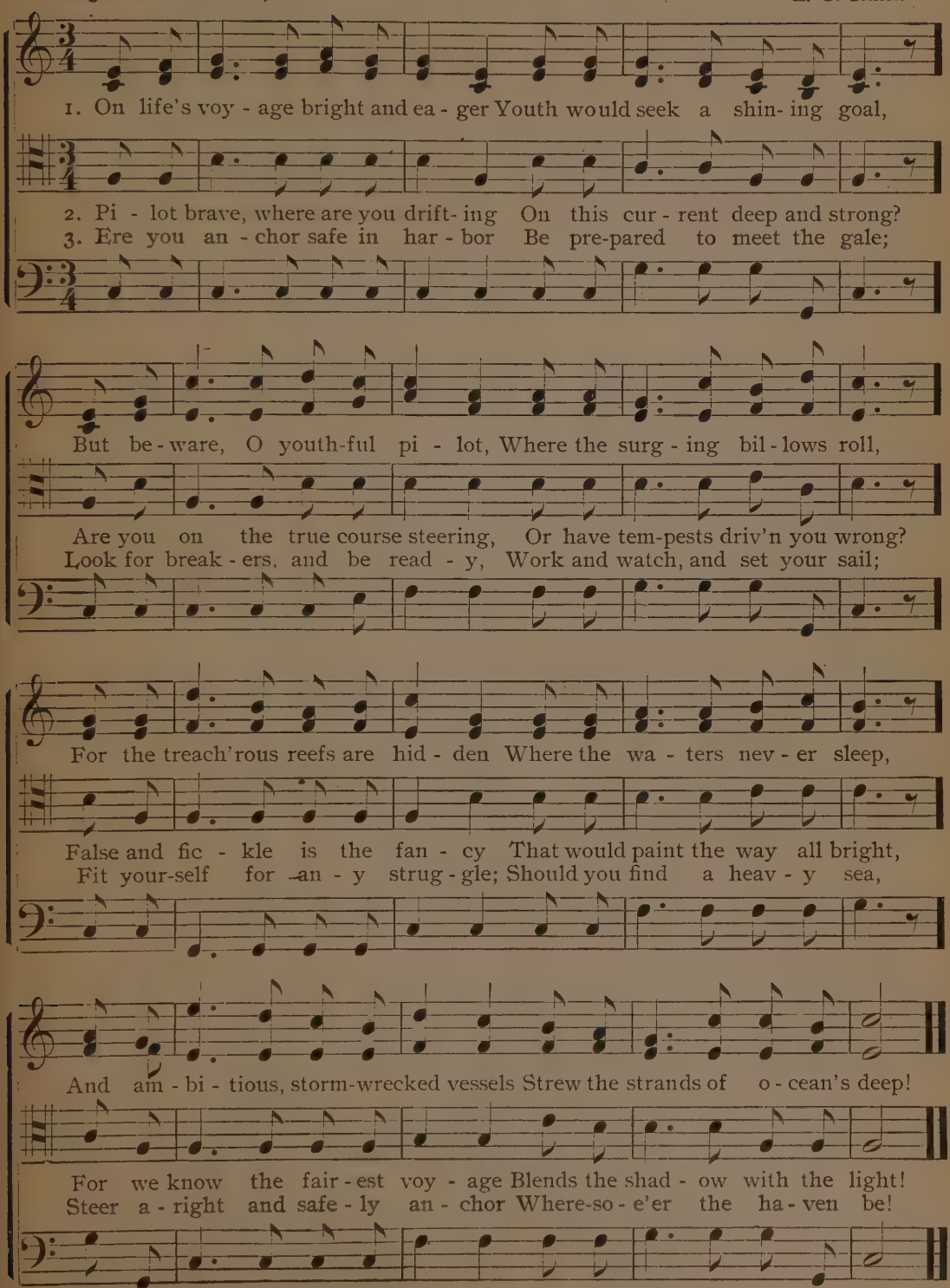
Give a Man a Horse.

Explain Triplets and Sixteenth Notes. D. B. Towner.



To What Port?

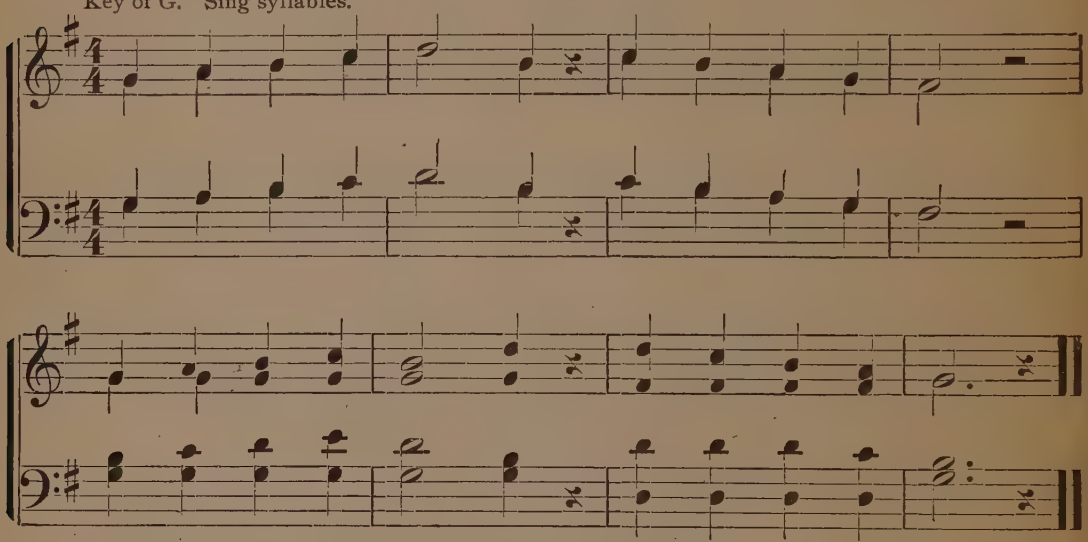
Margaret Scott Hall. E. O. Sellers.



Key of G.—We find that by omitting the tone F, and substituting a tone a little higher, named F-sharp, that the whole relationship of the key is changed, and that C is no longer Key-note, but that G has become Key-note. This being the case, we call G Do, and the new tone, F-sharp, Ti.

The staff must now be prepared to represent the key of G. This is done by placing in the signature place a device called a Sharp, (♯). The Sharp is placed upon the fifth line of the Treble and Tenor staff, and upon the fourth line of the Base staff. This Sharp causes each degree of the staff that has hitherto represented F, to represent F-sharp. The staves thus prepared represent the tones G, A, B, C, D, E, F-sharp, which make the key of G. The signature is one sharp, which is a sign that the key is G.

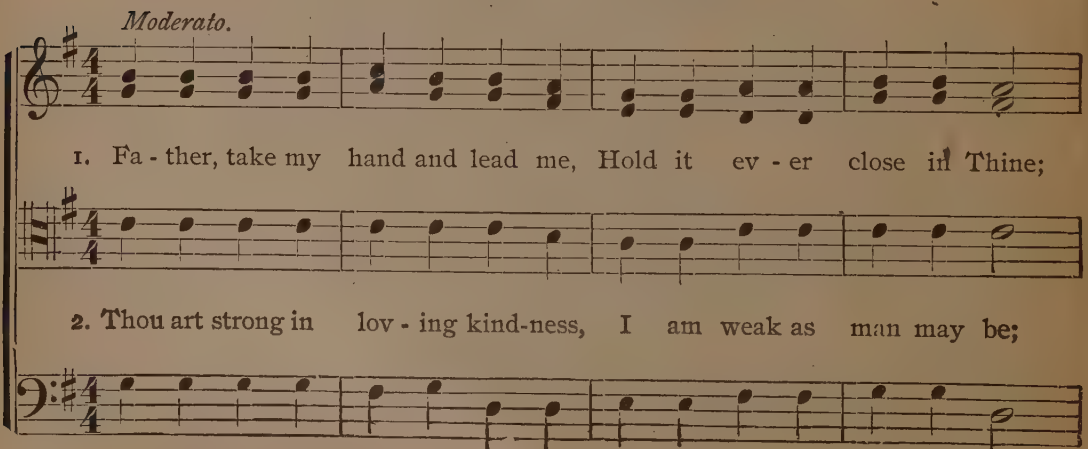
Key of G. Sing syllables.



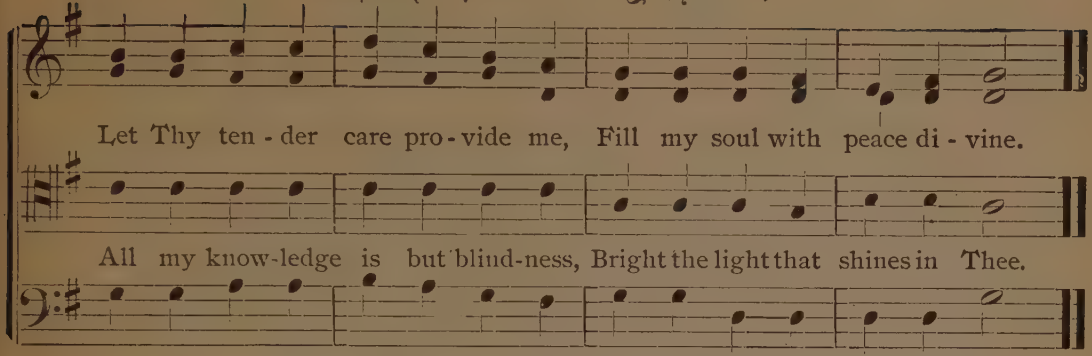
Movement.—The rate of speed at which we sing is called movement. Some of the movements are: *Allegro*—meaning fast, *Allegretto*—meaning rather fast, *Moderato*—meaning moderate, *Andantino*—meaning rather slow, *Andante*—meaning slow.

Father, Take my Hand.

Moderato.

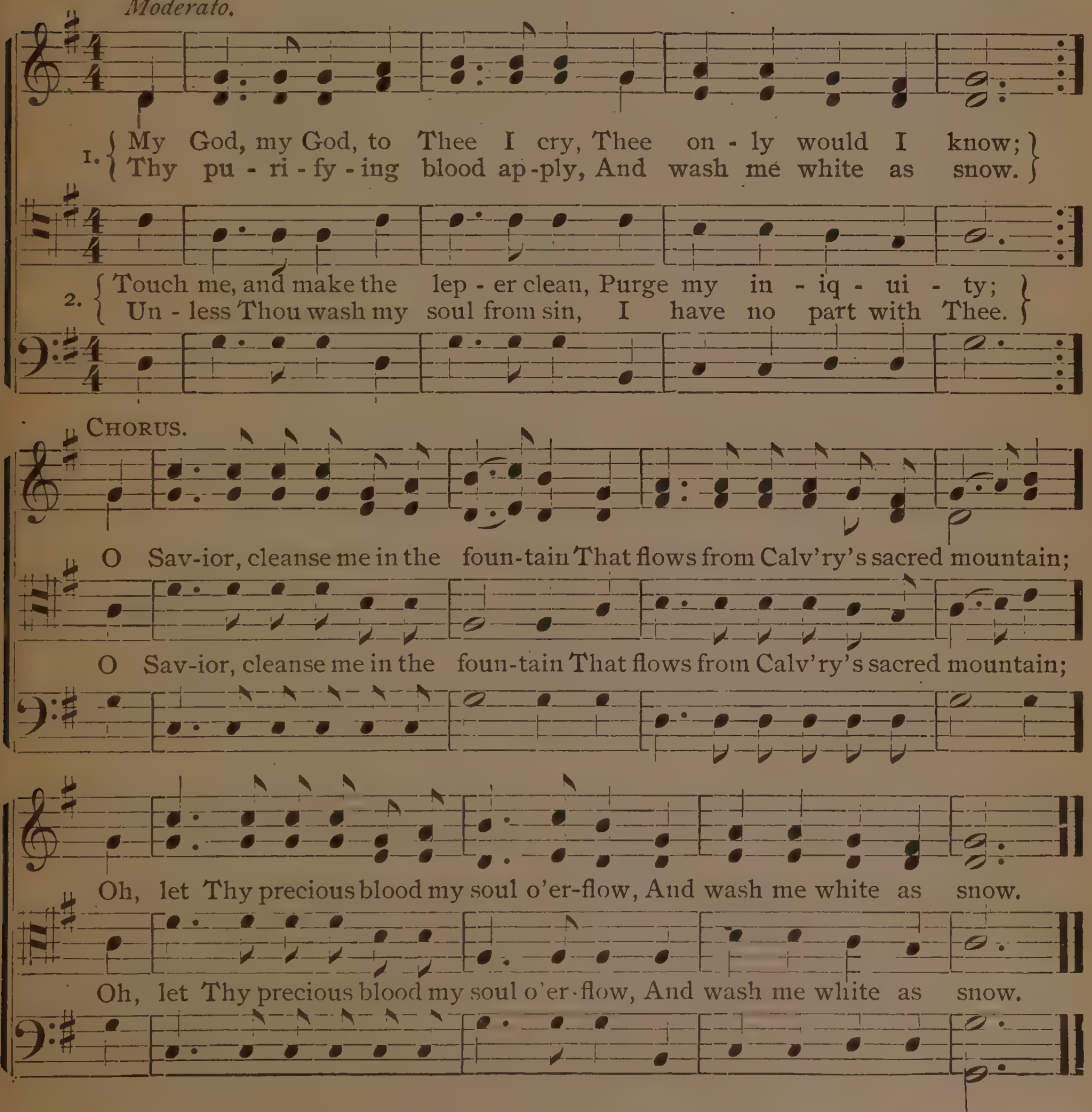


Father, Take my Hand.



My God, to Thee I Cry.

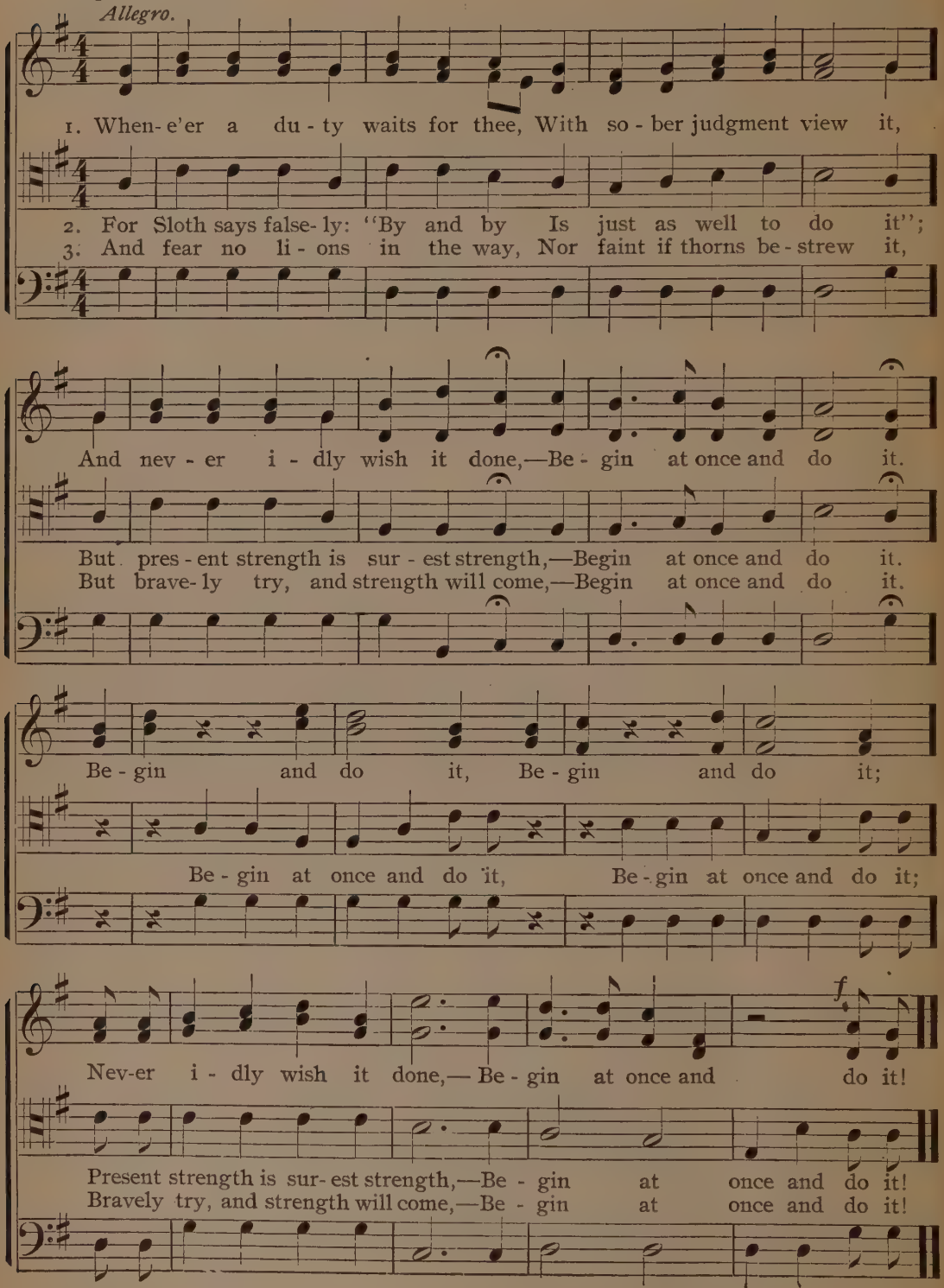
Charles Wesley. *Moderato.* D. B. Towner.



Begin and Do It.

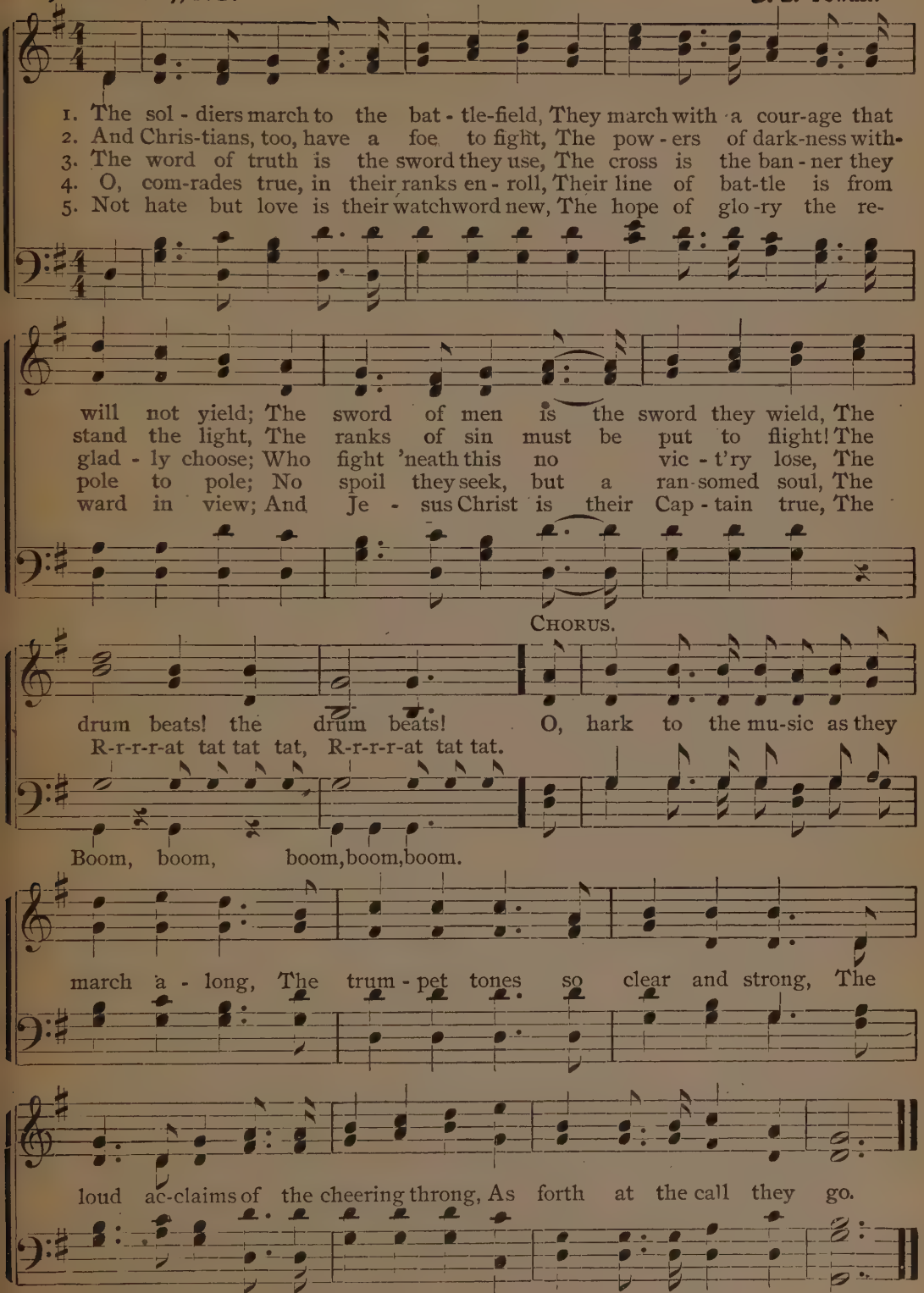
Explain the Hold.

D. B. Towner.



The Drum Beats.

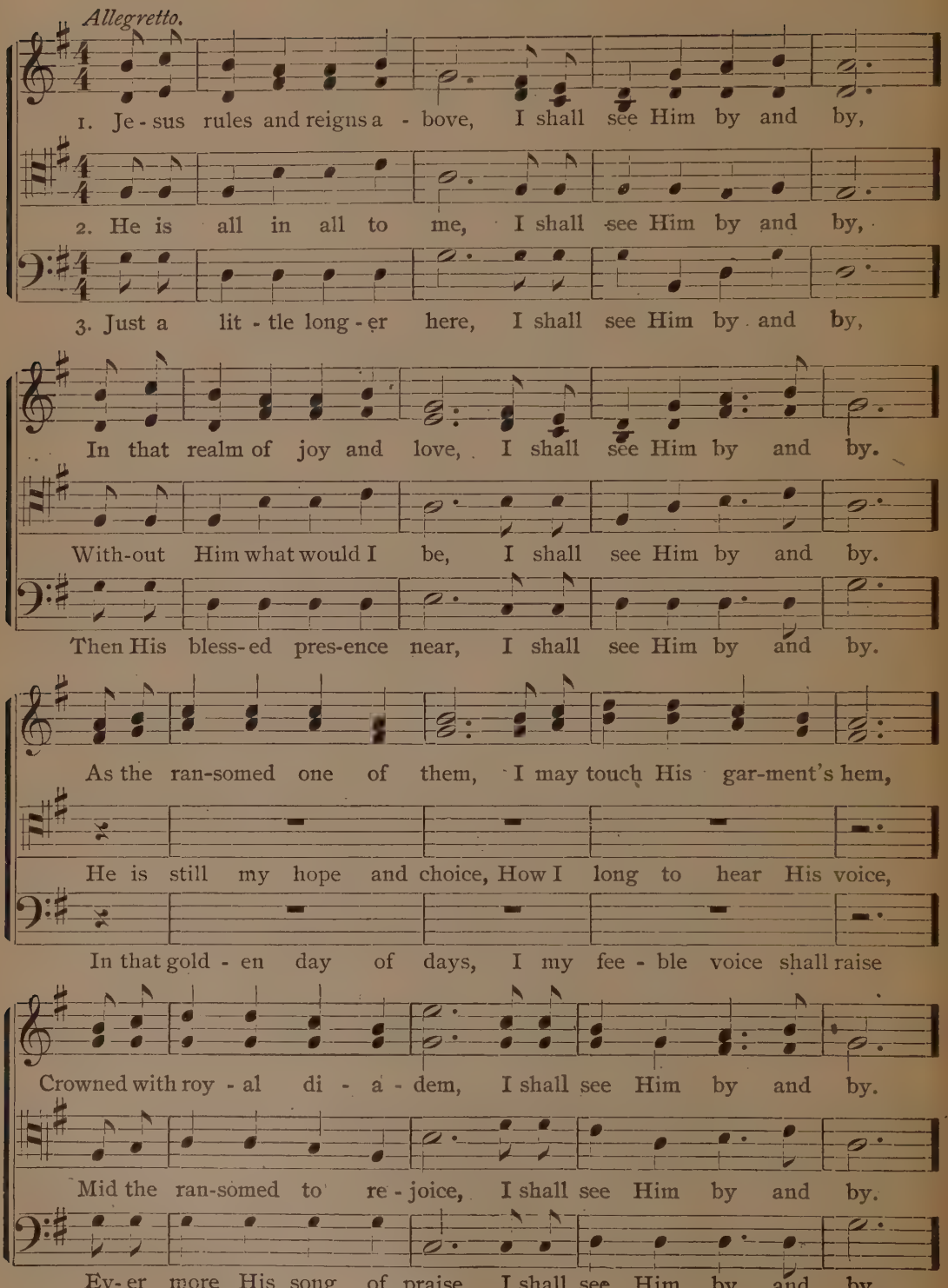
James M. Gray, D. D. D. B. Towner.



Copyright, 1901, by D. B. Towner.

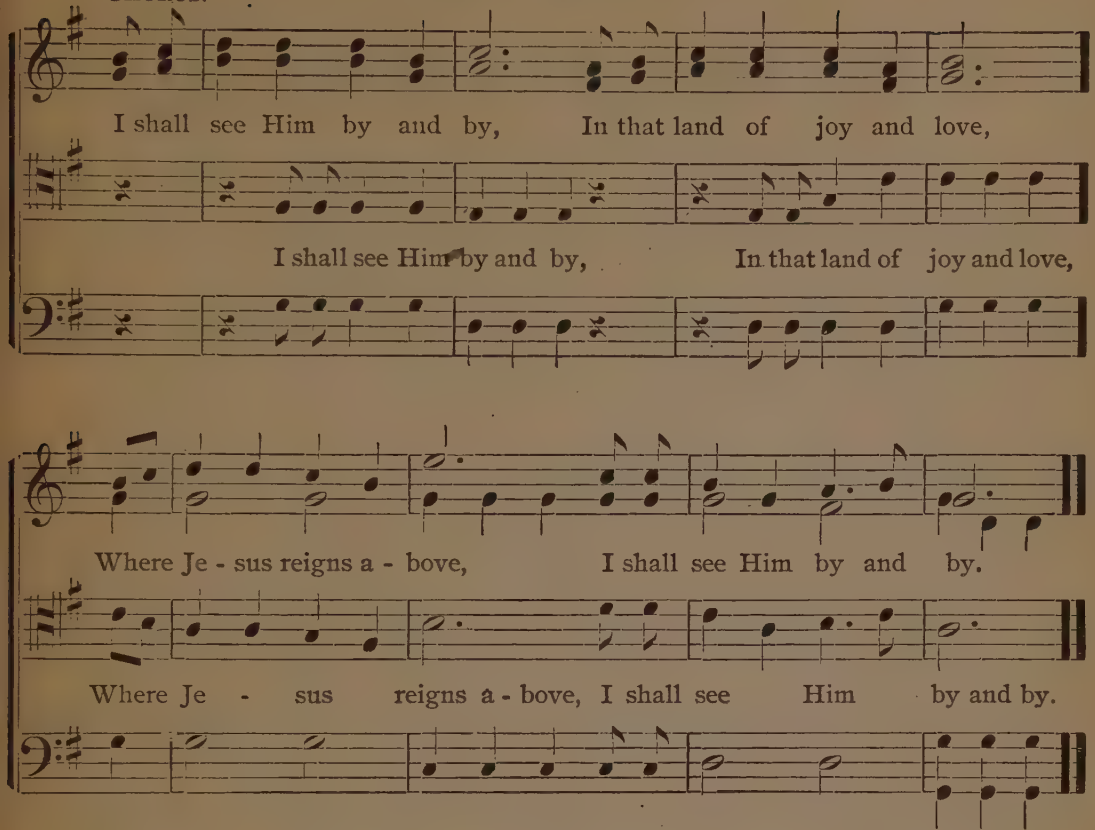
Jesus Reigns.

D. B. T.

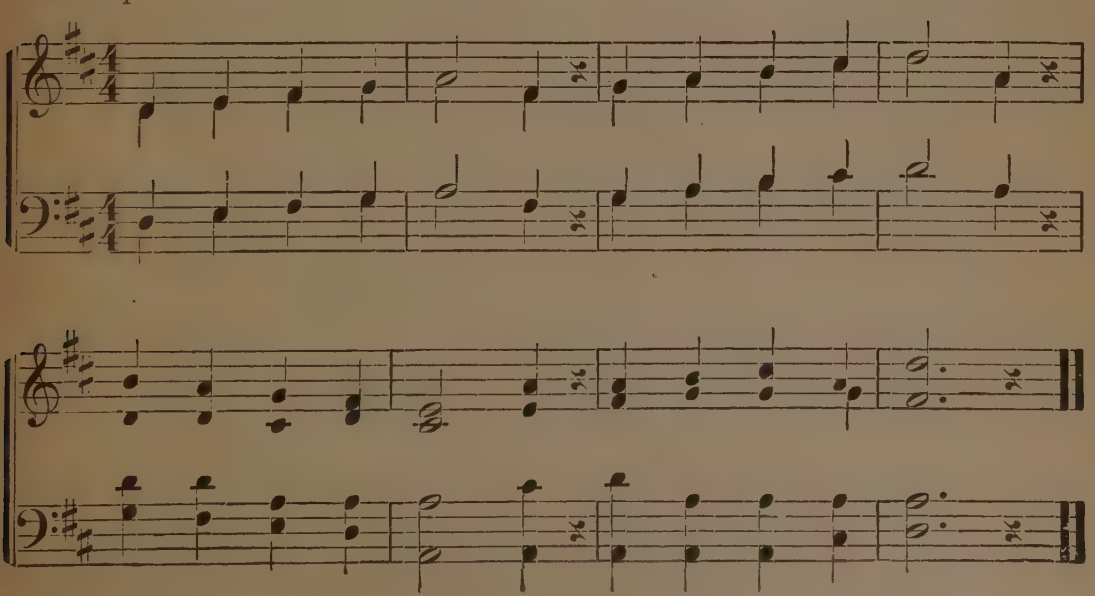


Jesus Reigns.

CHORUS.



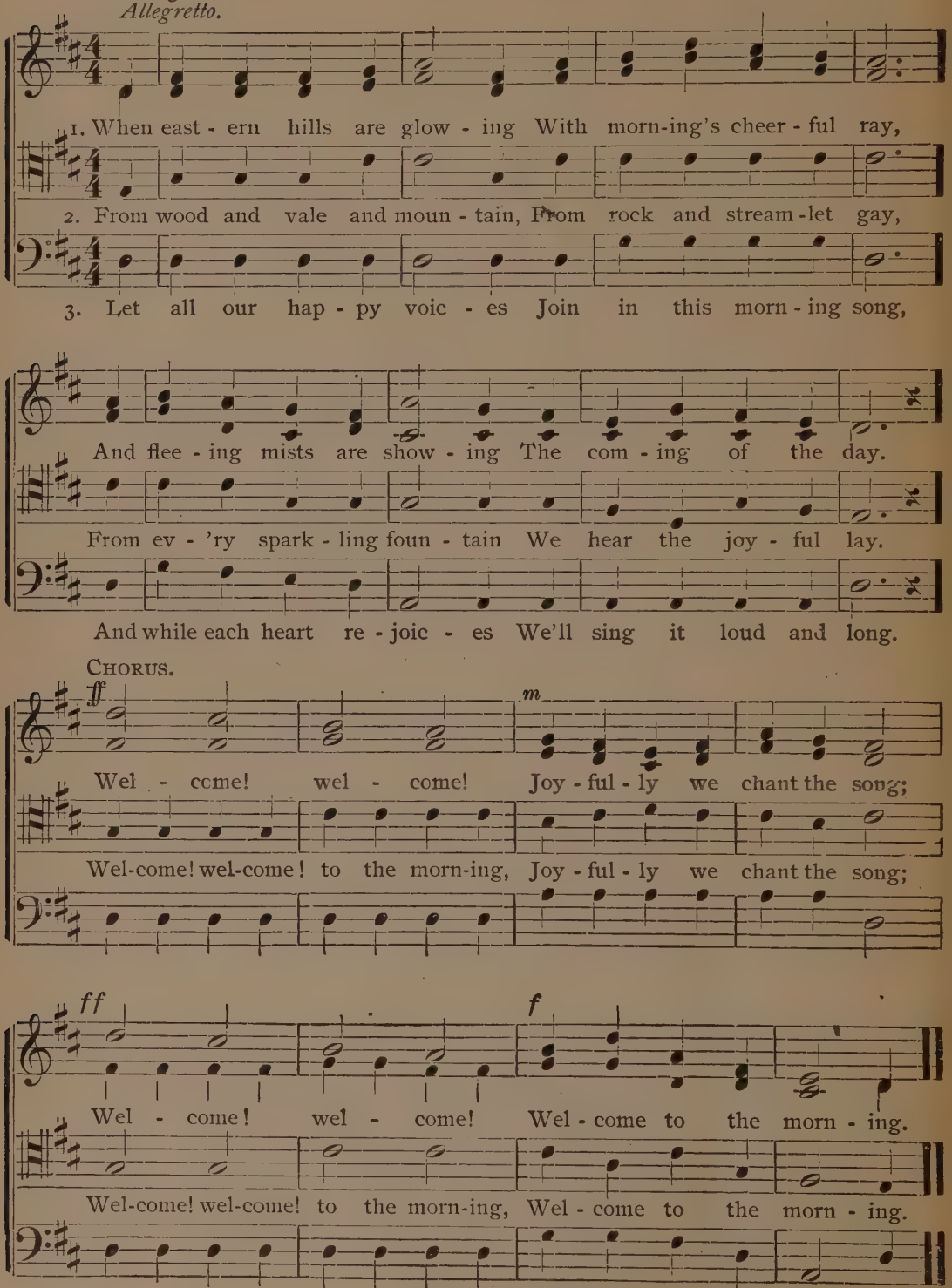
The tones, D, E, F-sharp, G, A, B, C-sharp, make the Key of D. The signature is two sharps.



Welcome to the Morning.

E. M. Hastings. D. B. Towner.

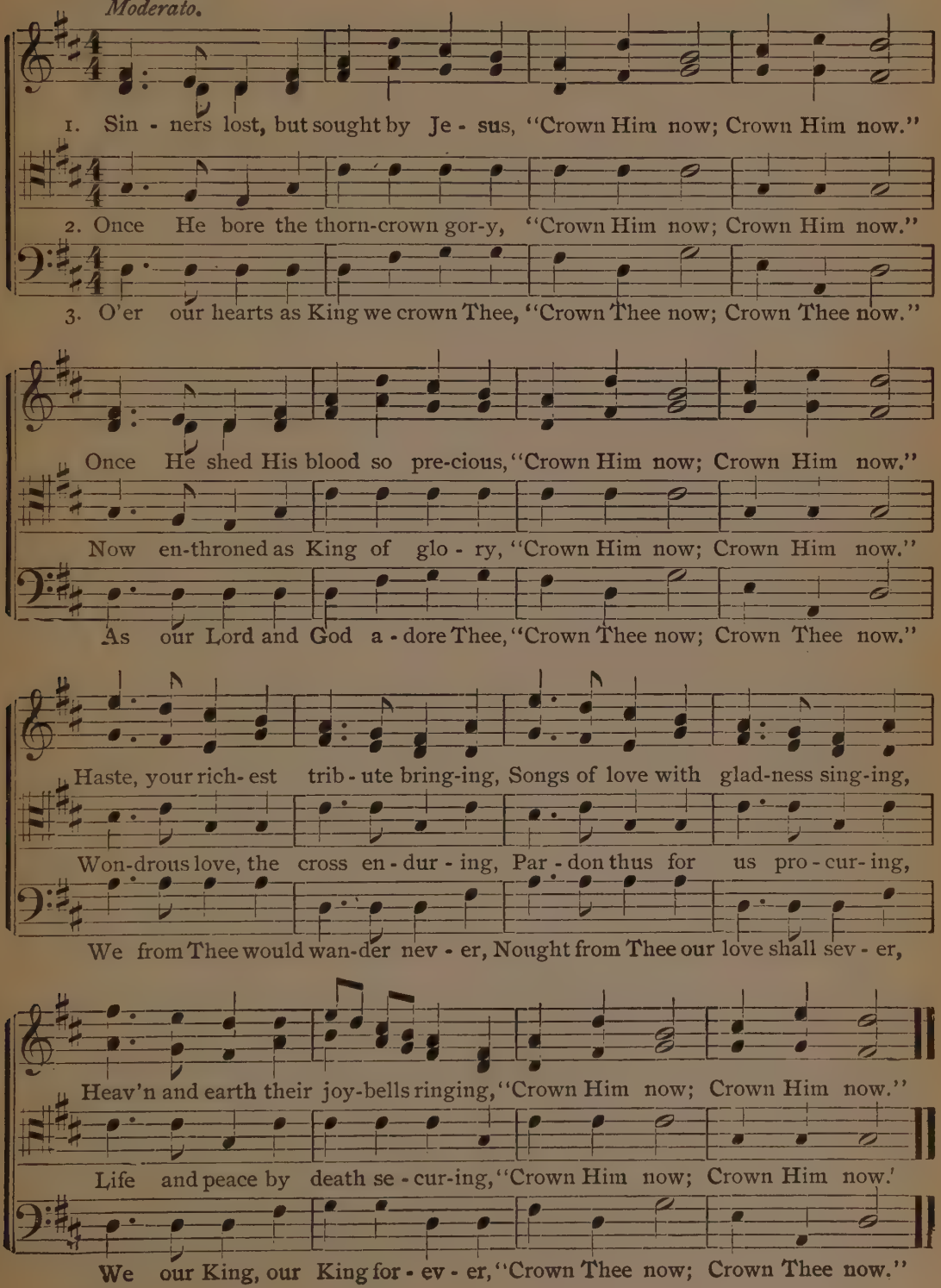
Allegretto.



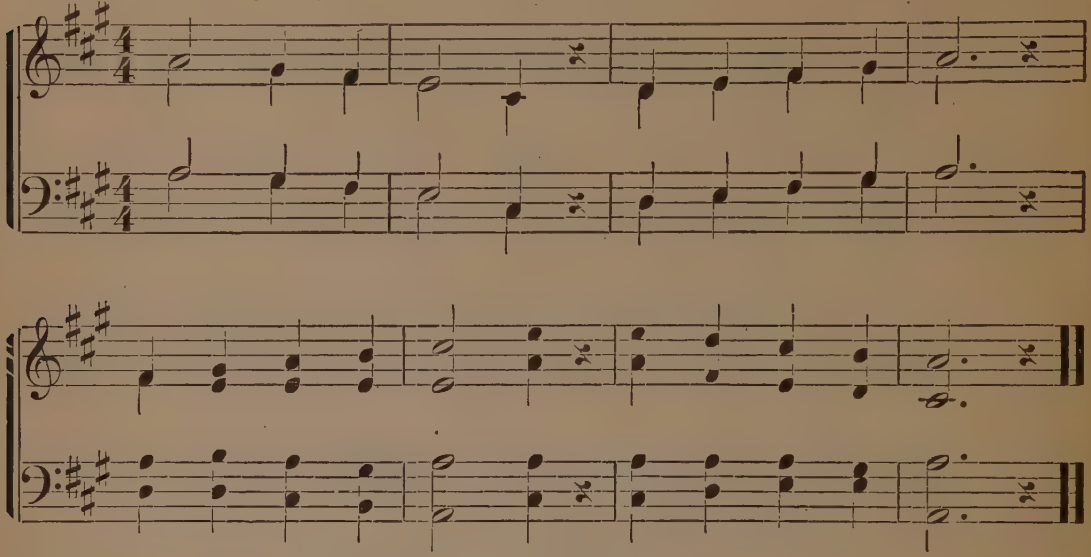
Crown Him Now.

Rev. E. G. Wesley. D. B. Towner.

Moderato.

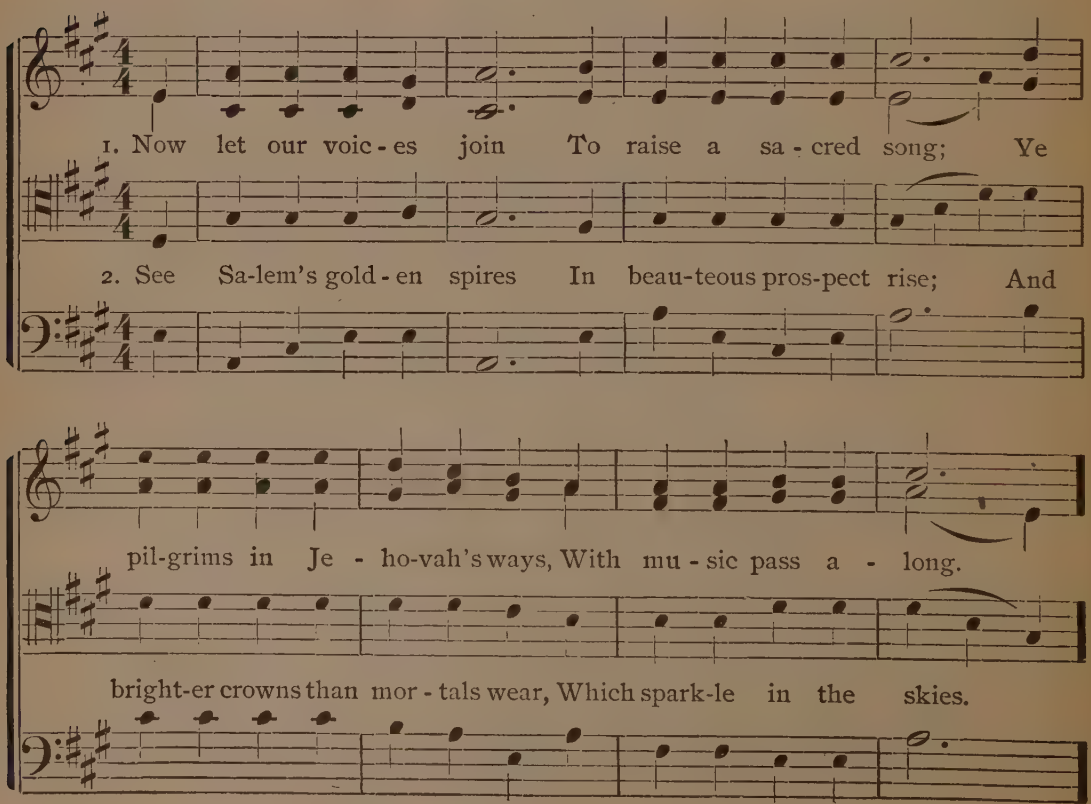


The tones A, B, C-sharp, D, E, F-sharp, G-sharp, make the Key of A. The signature is three sharps.

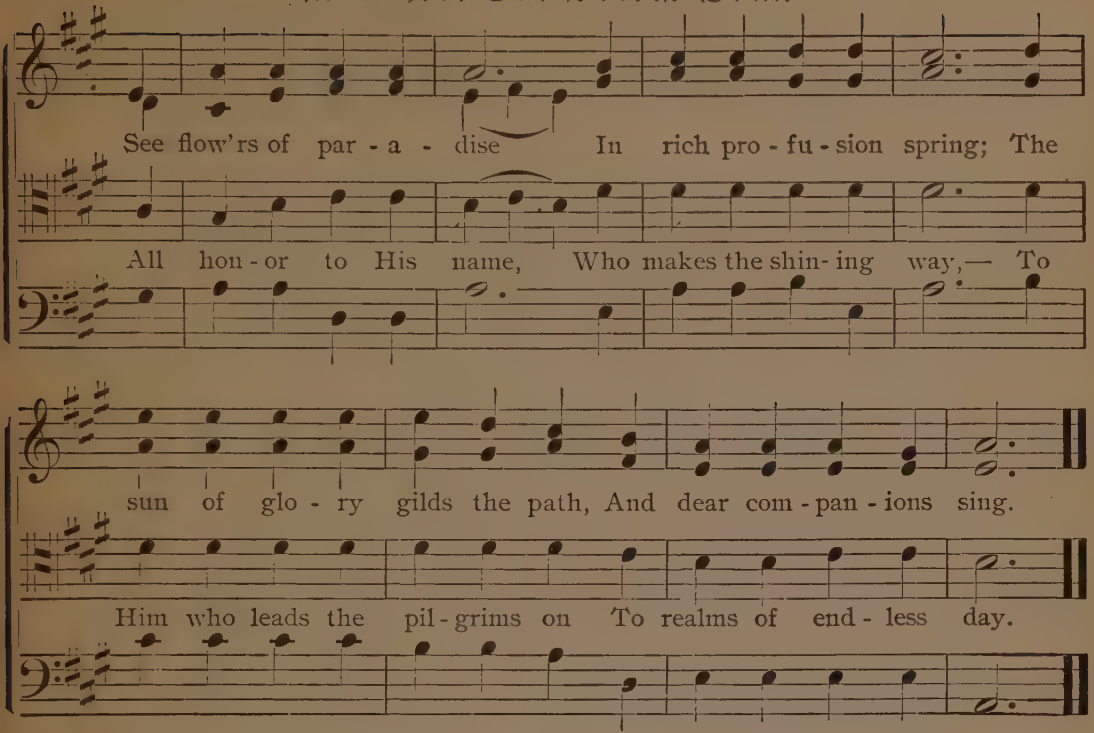


Now Let our Voices Join.

Philip Doddridge. O. A. Miller.

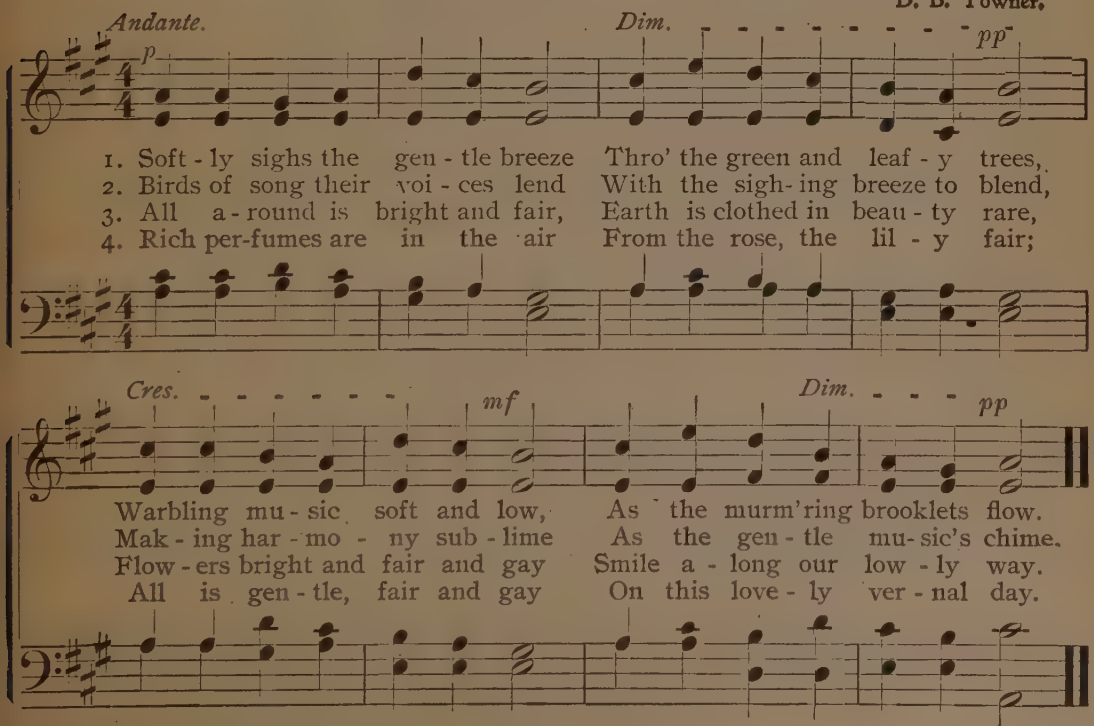


Now Let Our Voices Join.



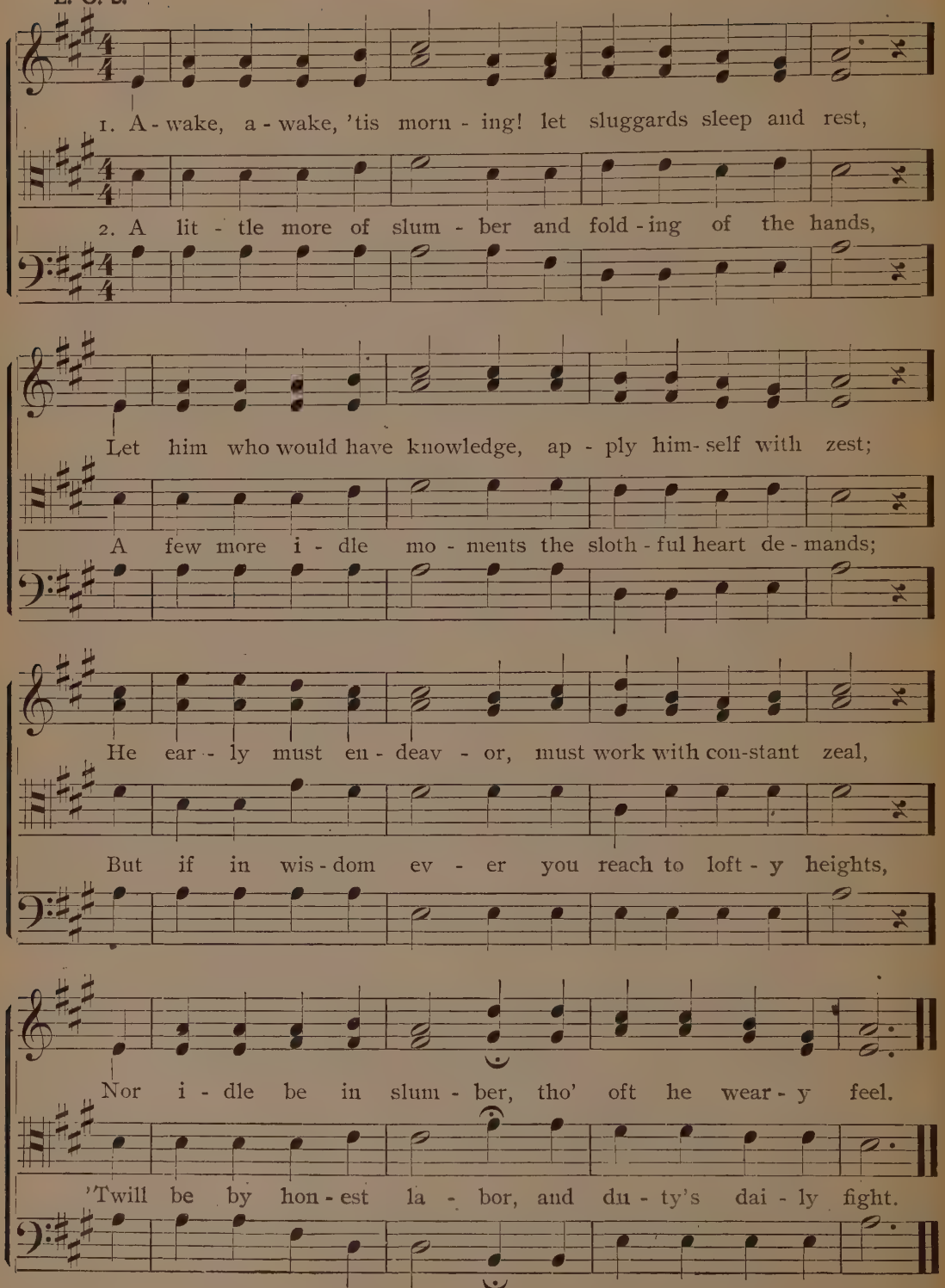
Softly Sighs the Gentle Breeze.

D. B. Towner.

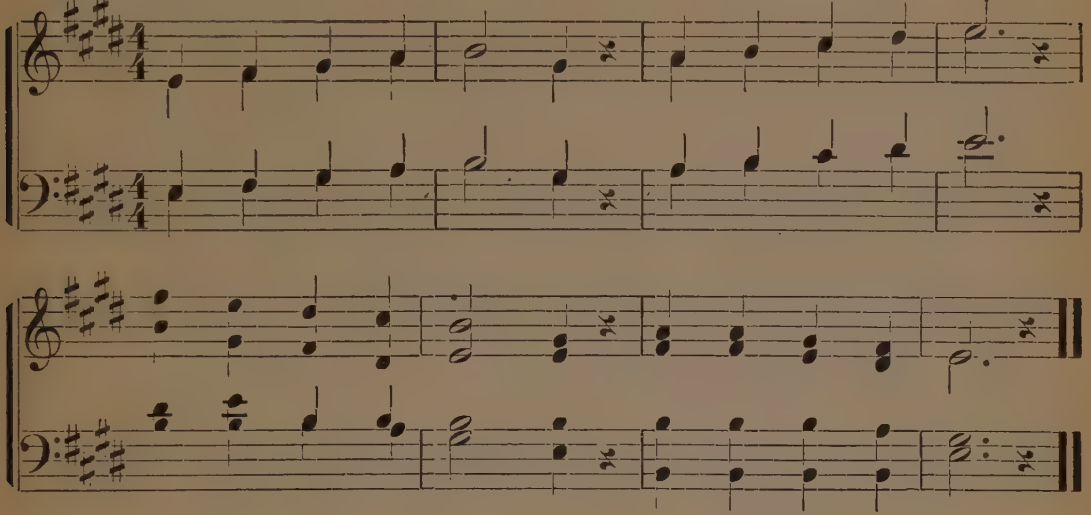


Awake, Awake!

E. O. S. E. O. Sellers.

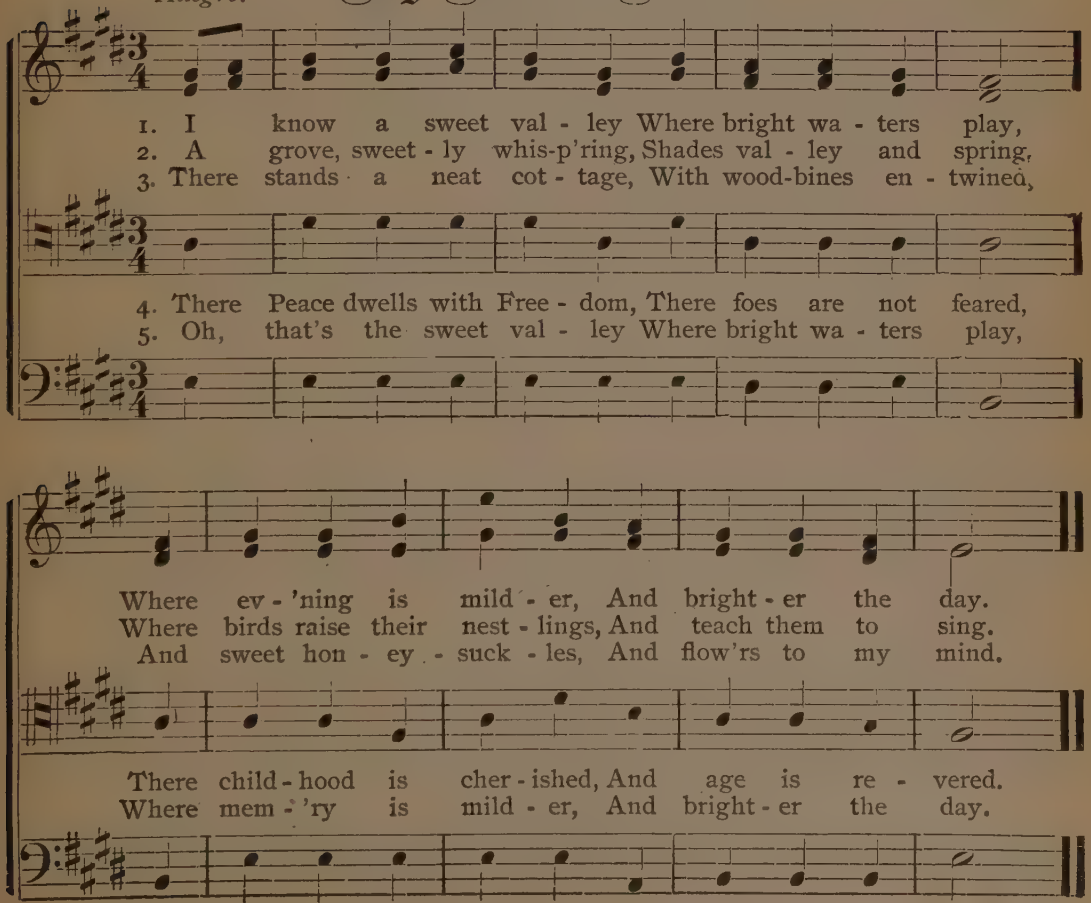


The tones, E, F-sharp, G-sharp, A, B, C-sharp, D-sharp, make the Key of E. The signature is four sharps.



My Heart's Home.

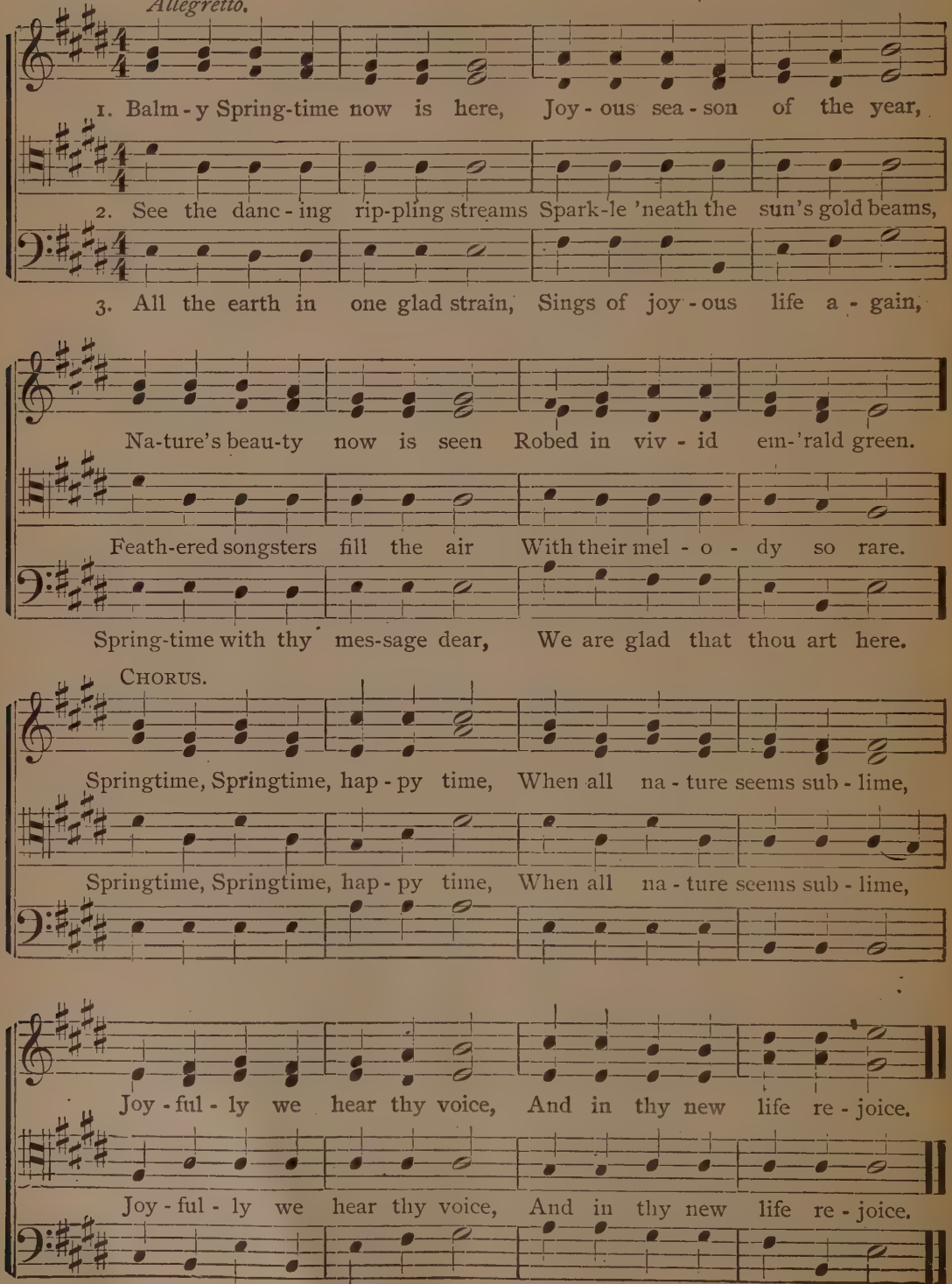
Allegro.



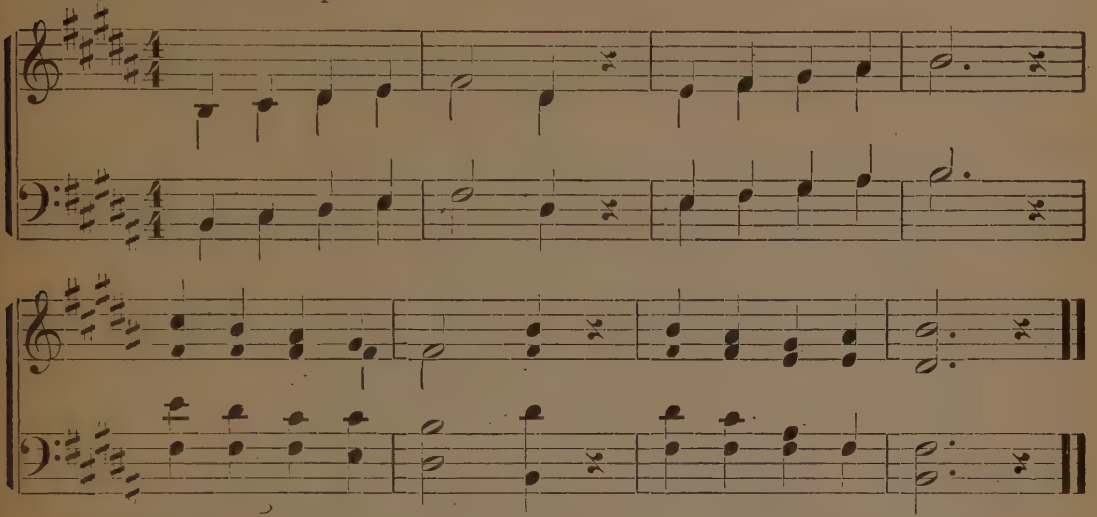
Springtime, Springtime, Happy Time.

Mrs. O. A. Miller. O. A. Miller.

Allegretto.



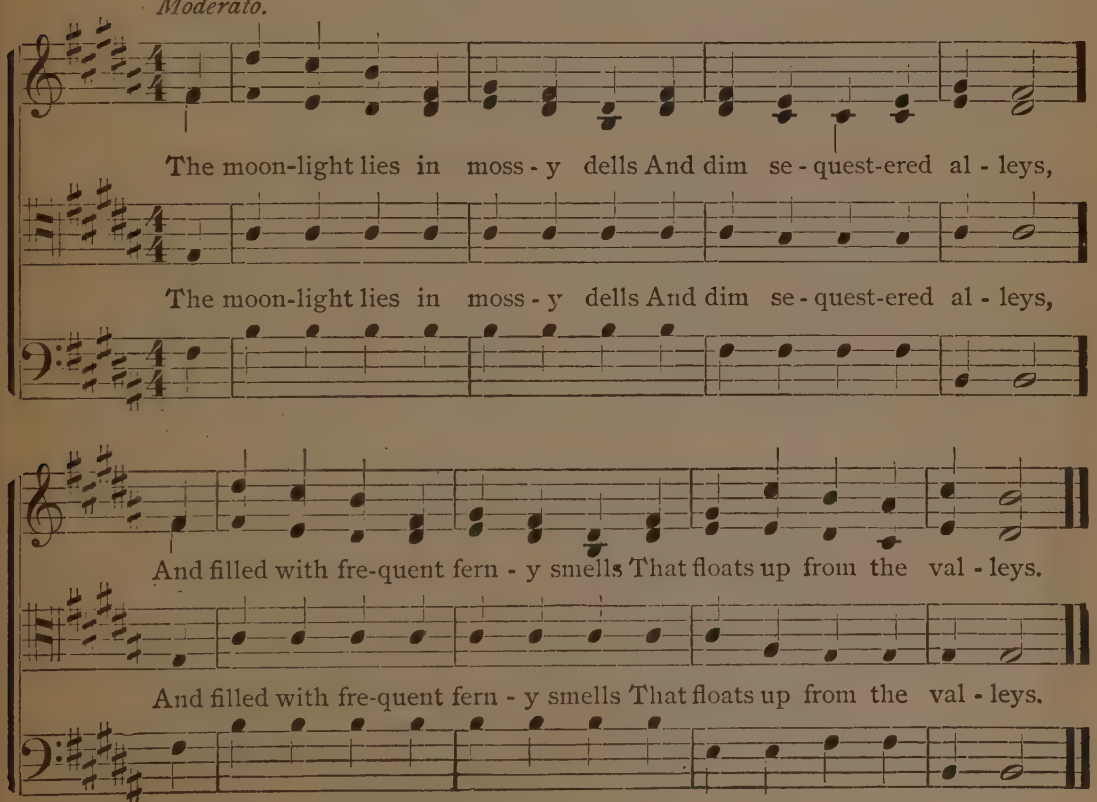
The tones, B, C-sharp, D-sharp, E, F-sharp, G-sharp, A-sharp, make the Key of B. The signature is five sharps.



Syncopation. —Syncopation is a reverse of accent. A note that begins with an unaccented beat and continues through an accented beat, is called a syncopated note. Any irregular, or unexpected accent is a form of syncopation, as a note that begins with the last half of a beat and closes with the first half of the next beat.

Moonlight.

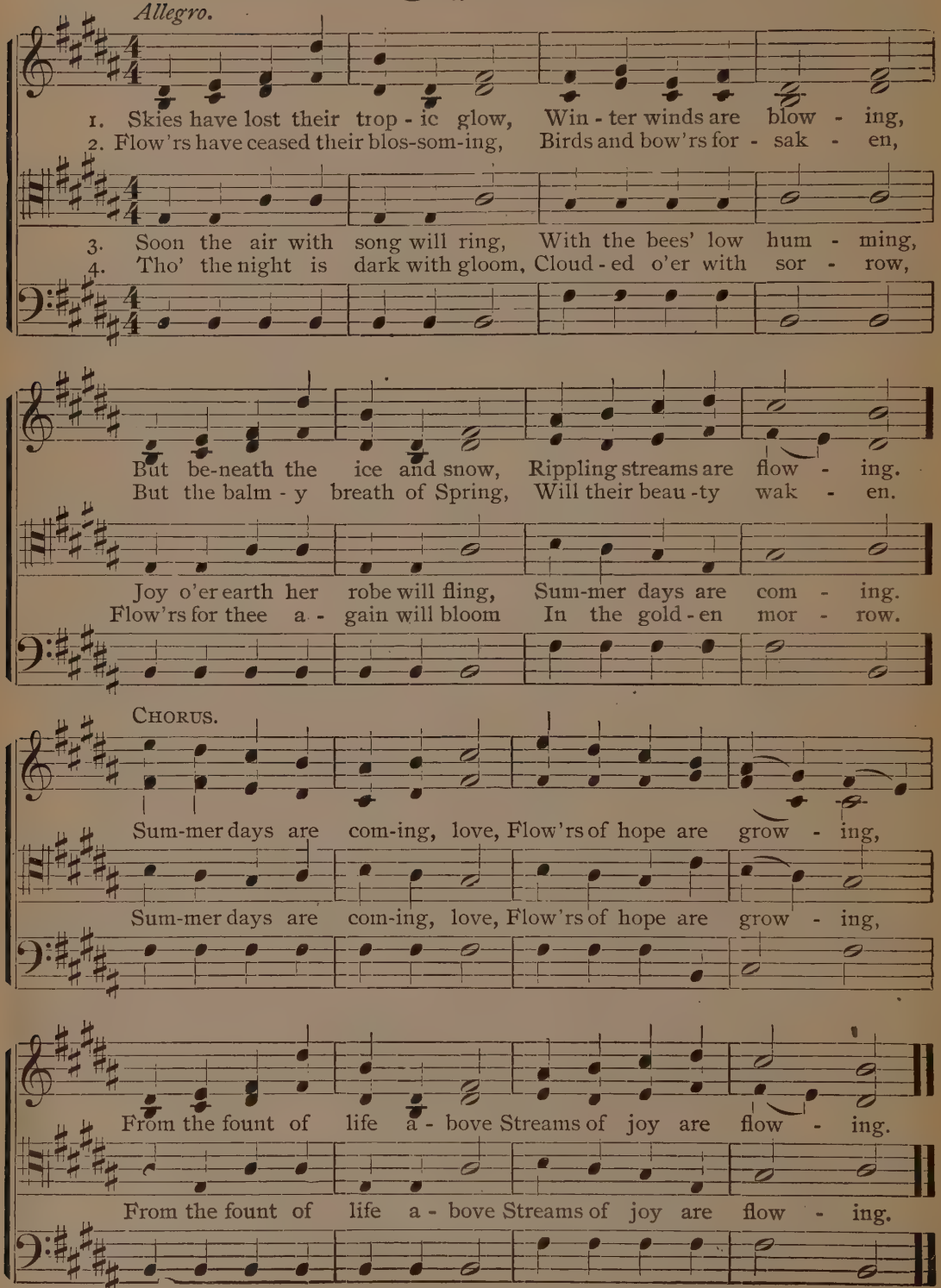
Moderato.



Summer Days are Coming.

C. L. S. D. B. Towner.

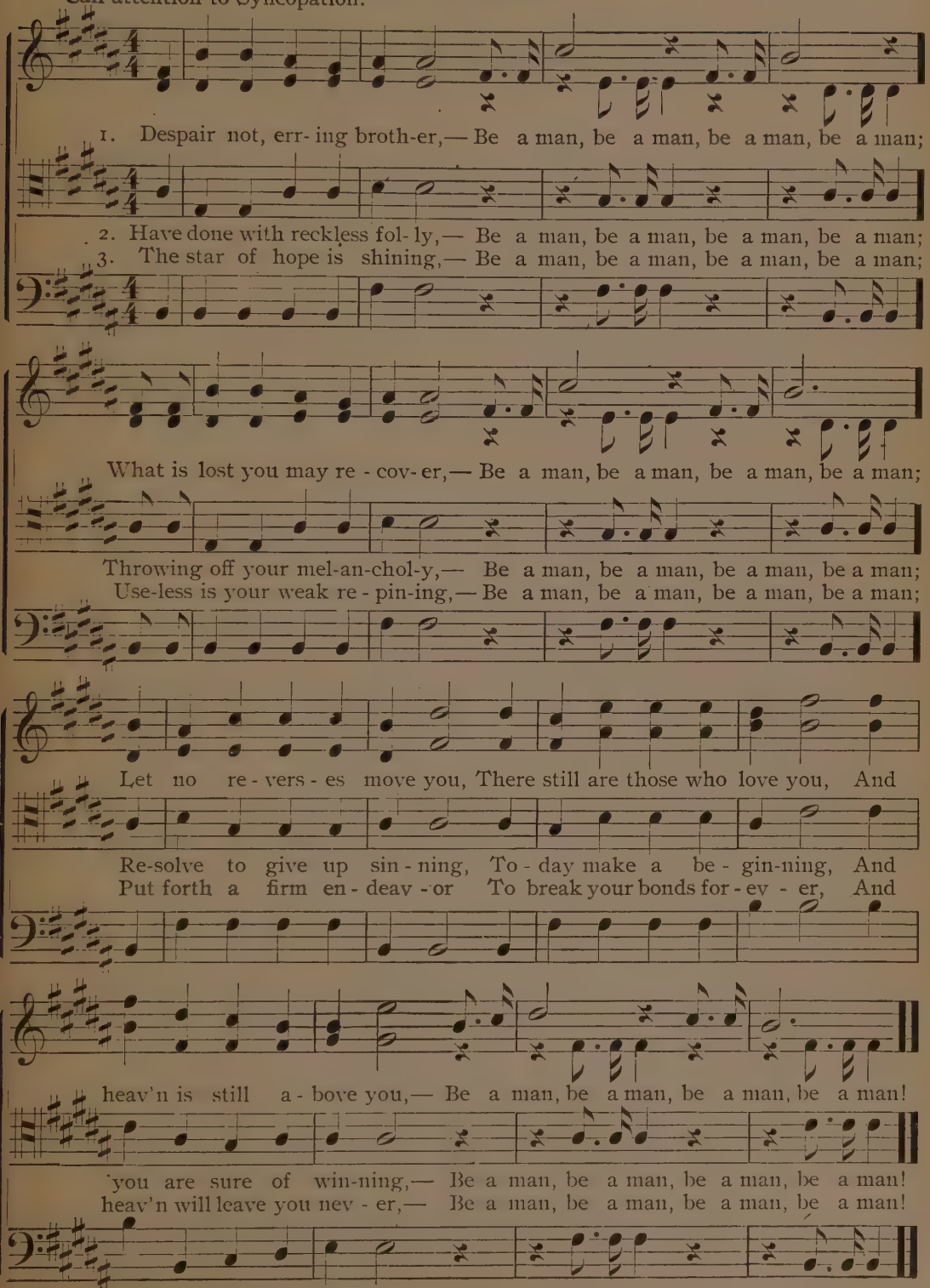
Allegro.



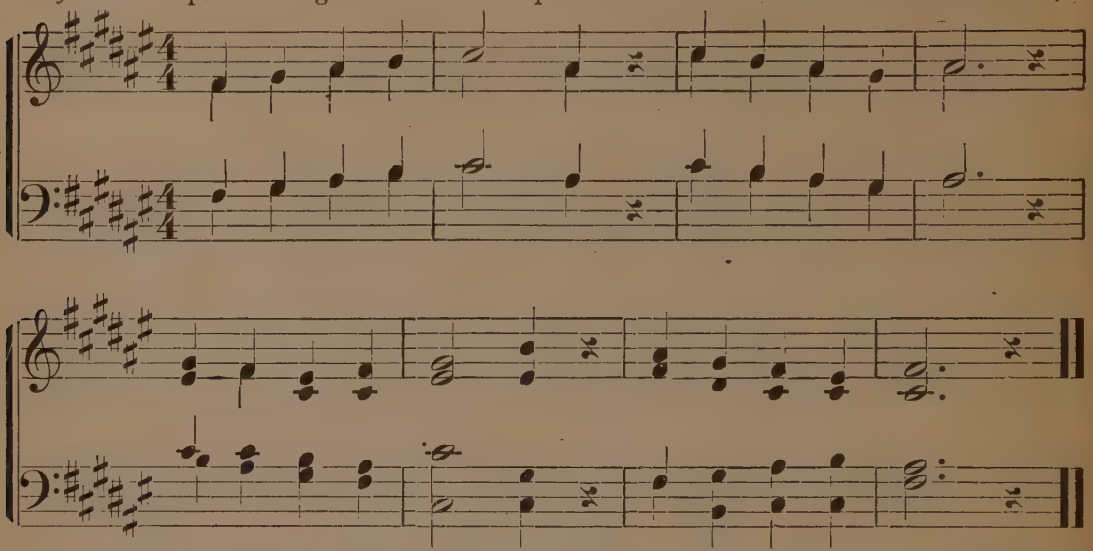
Be a Man!

F. S. Smith. D. B. Towner.

Call attention to Syncopation.

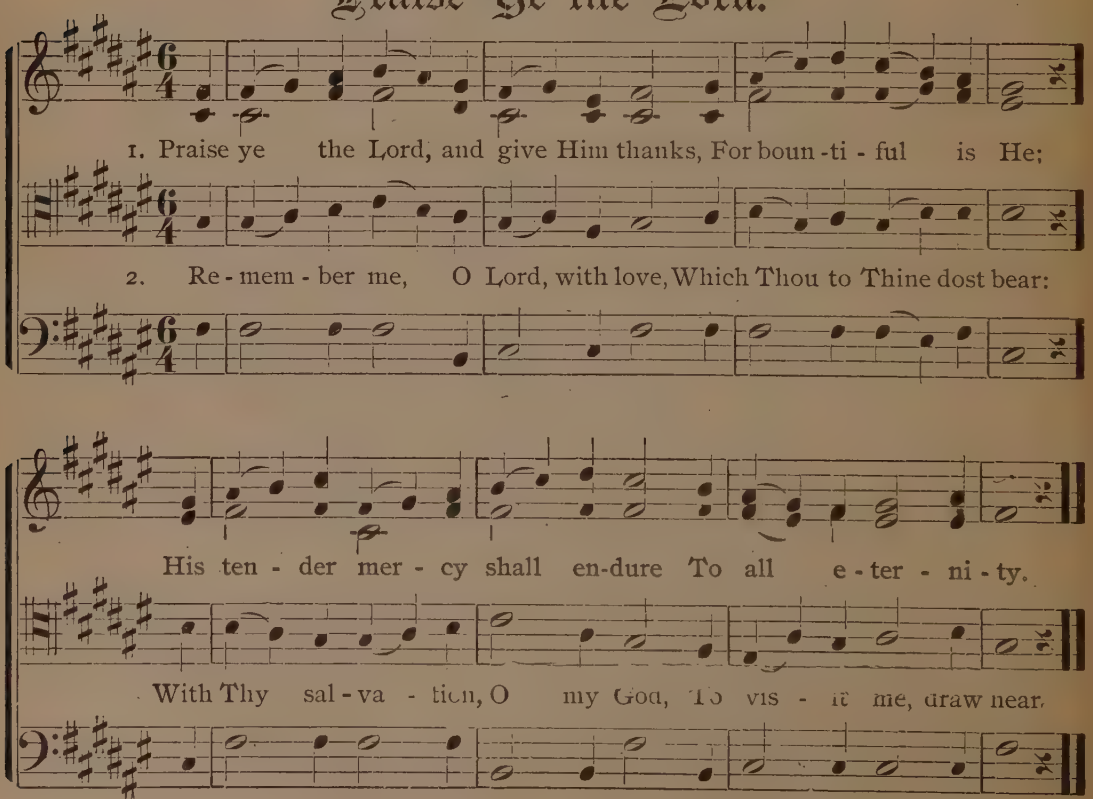


The tones, F-sharp, G-sharp, A-sharp, B, C-sharp, D-sharp, E-sharp, make the Key of F-sharp. The signature is six sharps.

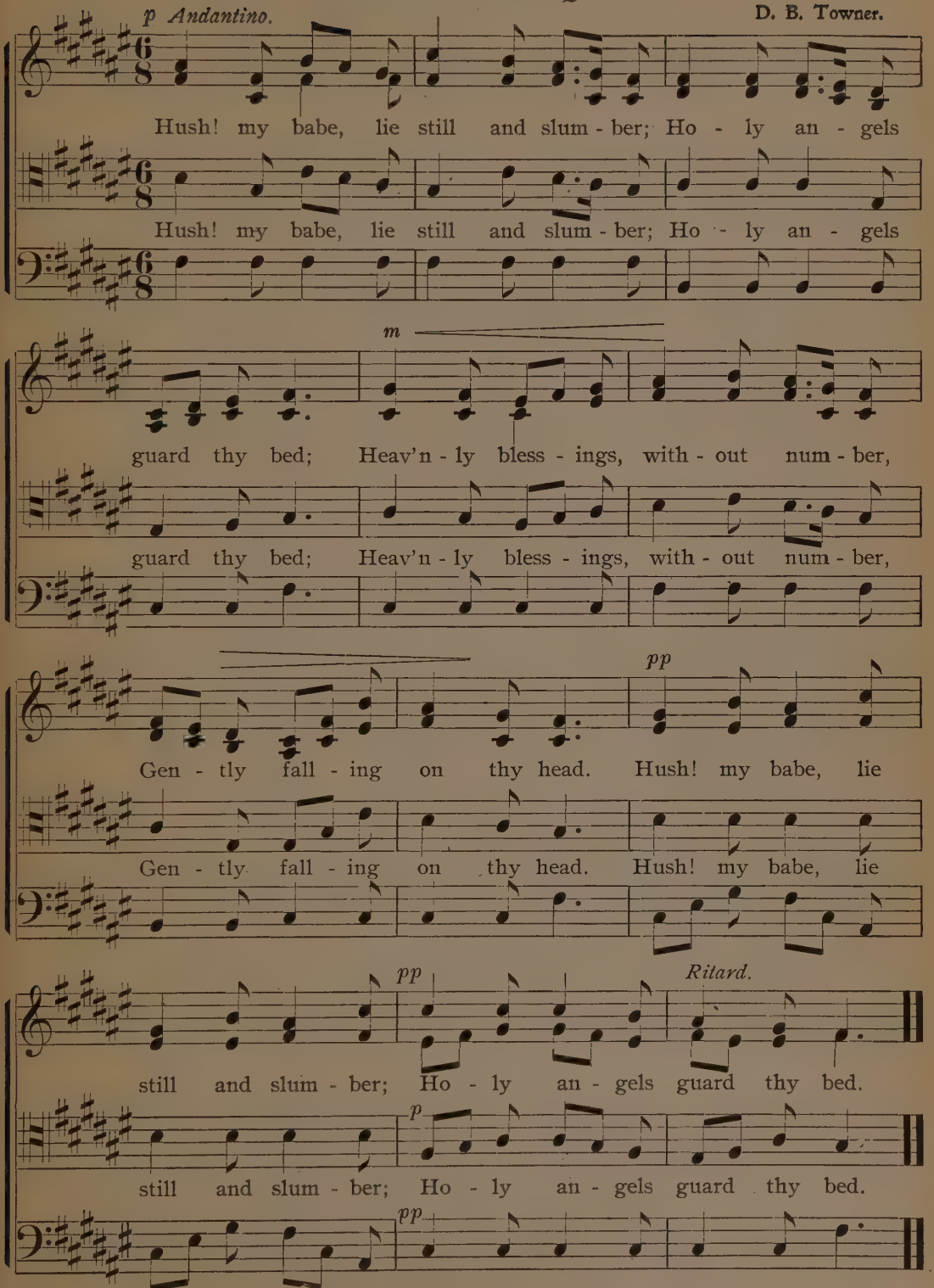


Sextuple Measure.—Sextuple measure is a measure with six beats, the first and fourth beats accented. In beating sextuple measure the motions are, Down, left, left, right, up, up.

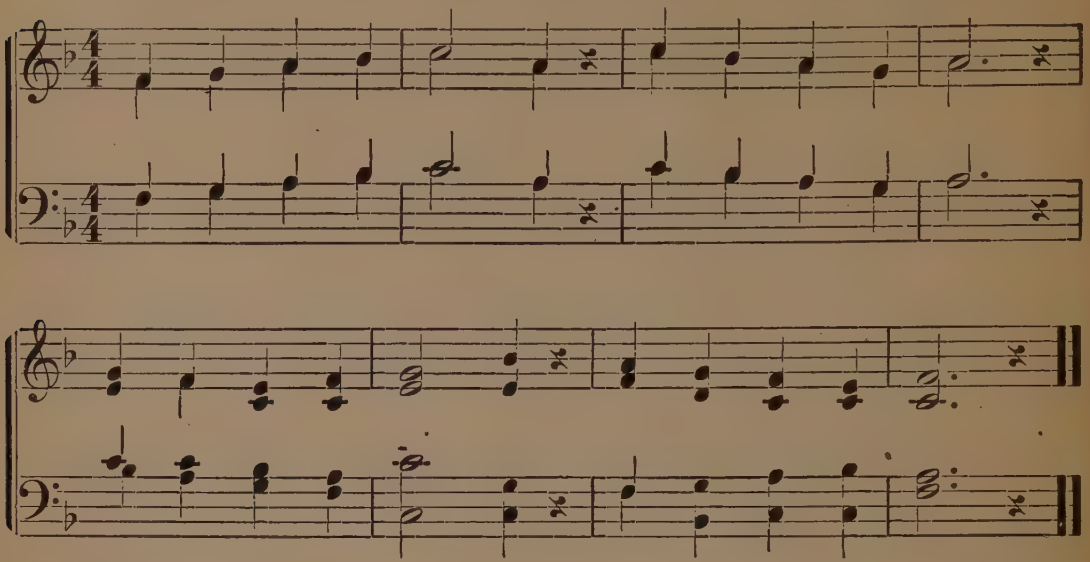
Praise Ye the Lord.



Cradle Song.


p Andantino.
D. B. Towner.
Hush! my babe, lie still and slum - ber; Ho - ly an - gels
Hush! my babe, lie still and slum - ber; Ho - ly an - gels
m
guard thy bed; Heav'n - ly bless - ings, with - out num - ber,
guard thy bed; Heav'n - ly bless - ings, with - out num - ber,
pp
Gen - tly fall - ing on thy head. Hush! my babe, lie
Gen - tly fall - ing on thy head. Hush! my babe, lie
pp
Ritard.
still and slum - ber; Ho - ly an - gels guard thy bed.
p
still and slum - ber; Ho - ly an - gels guard thy bed.
pp

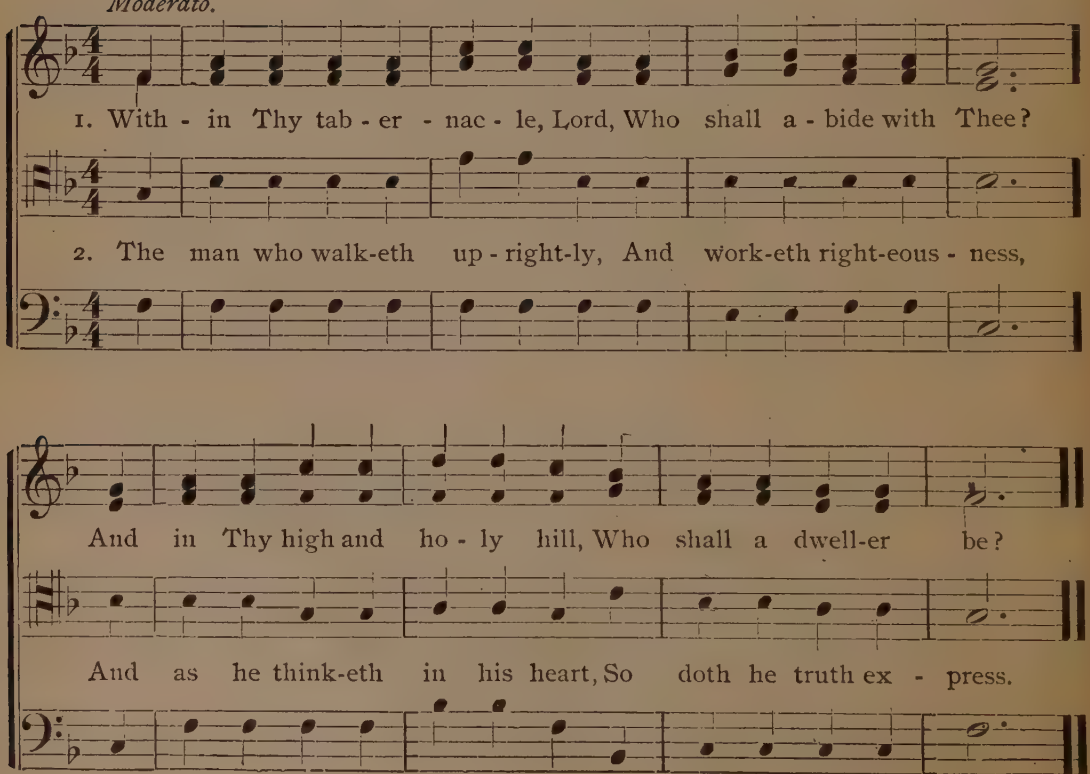
The tones, F, G, A, B-flat, C, D, E, make the Key of F. The signature is one flat.



Within Thy Tabernacle.

* * *

Moderato.

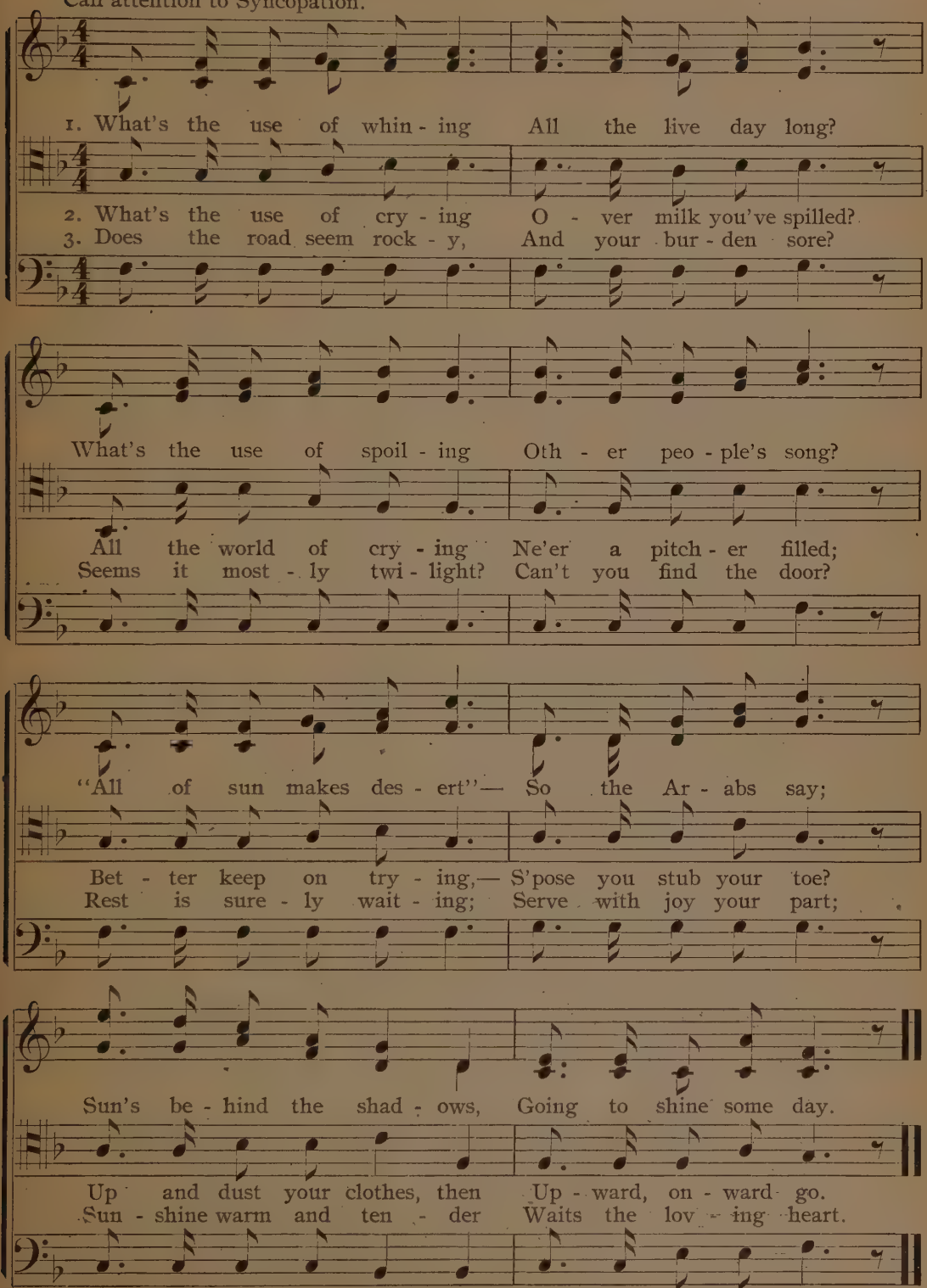


E. O. S.

What's the Use of Whining?

E. O. Sellers.

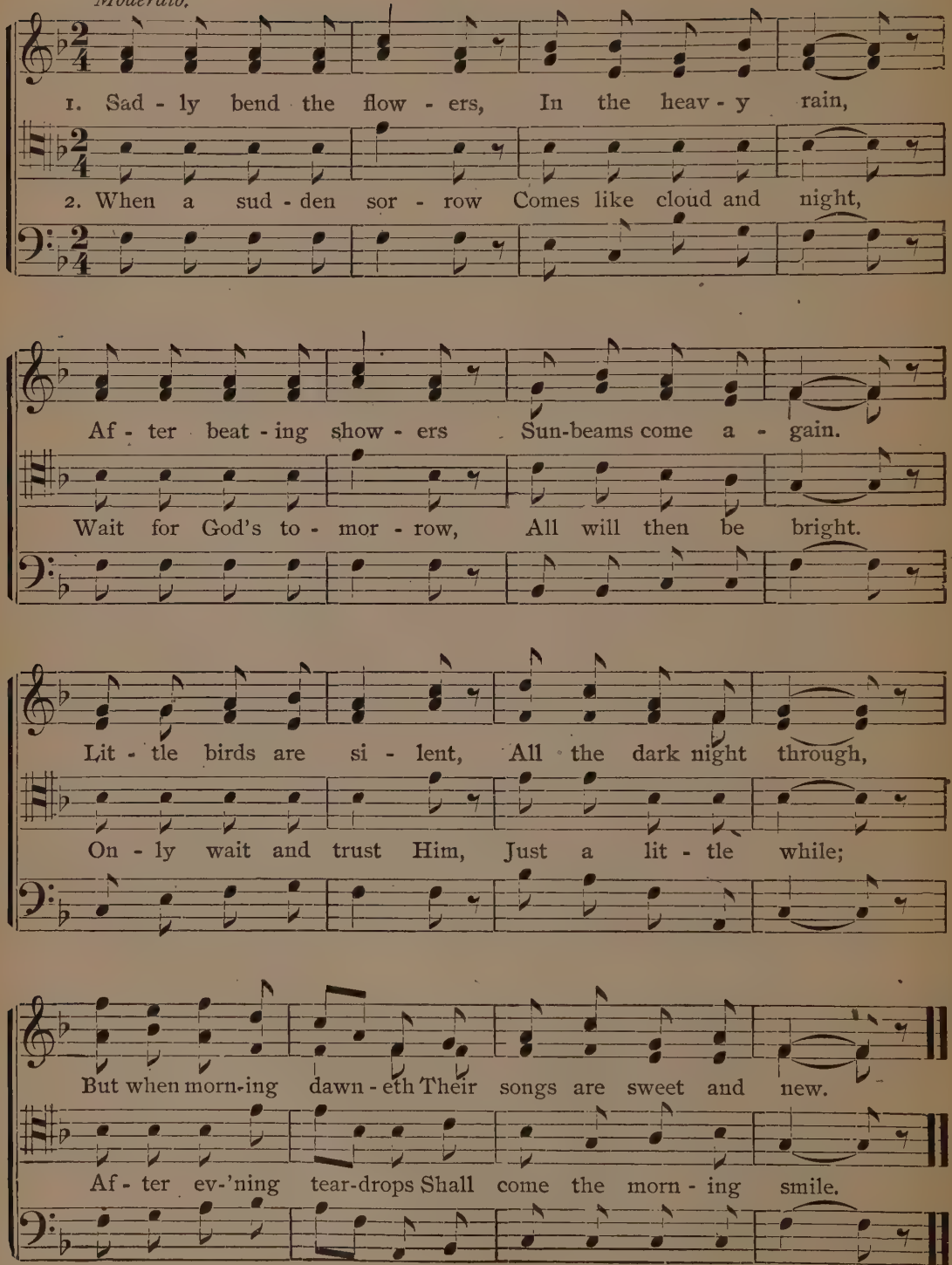
Call attention to Syncopation.



Trust.

F. R. Havergal. D. B. T.

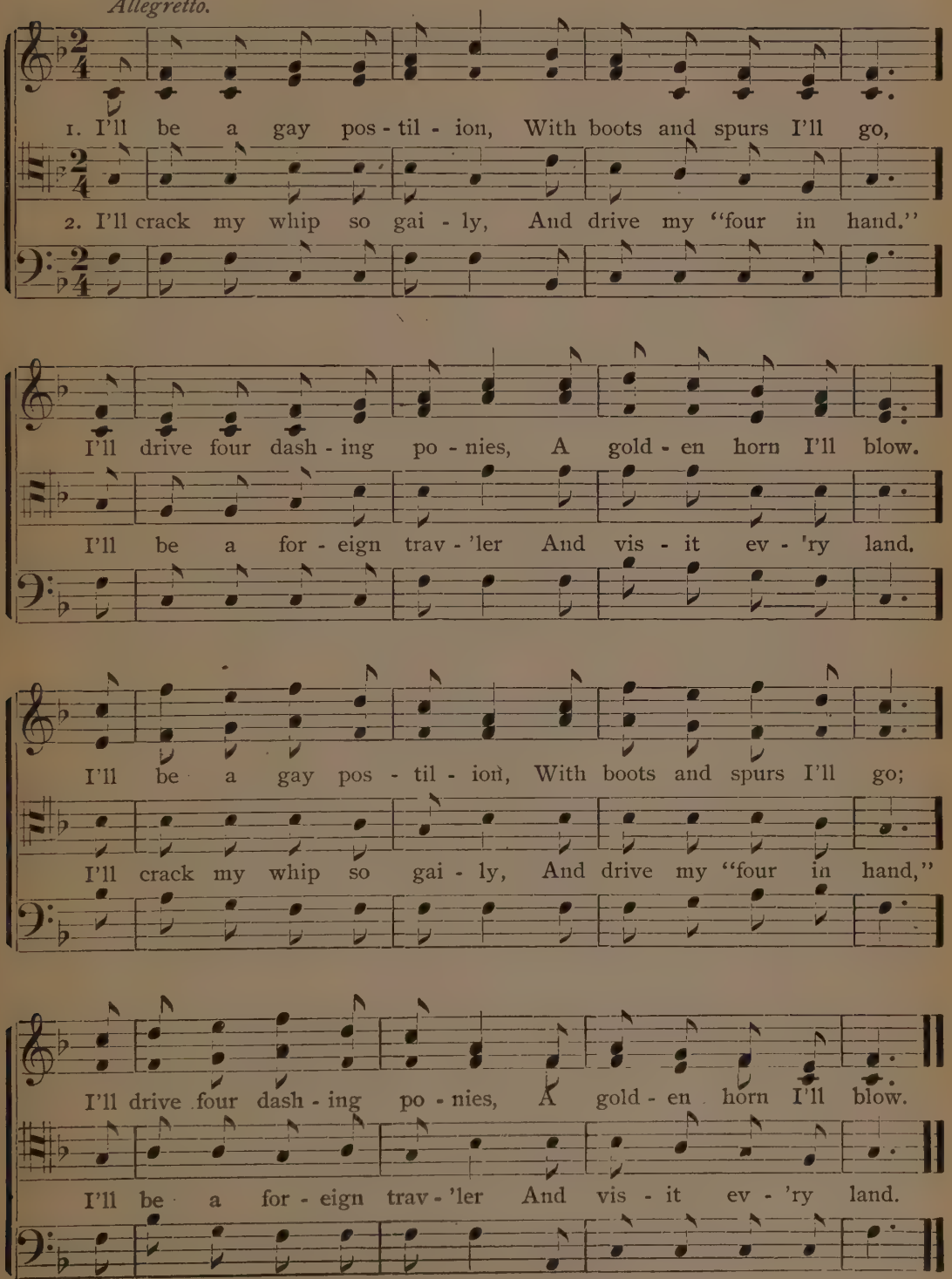
Moderato.



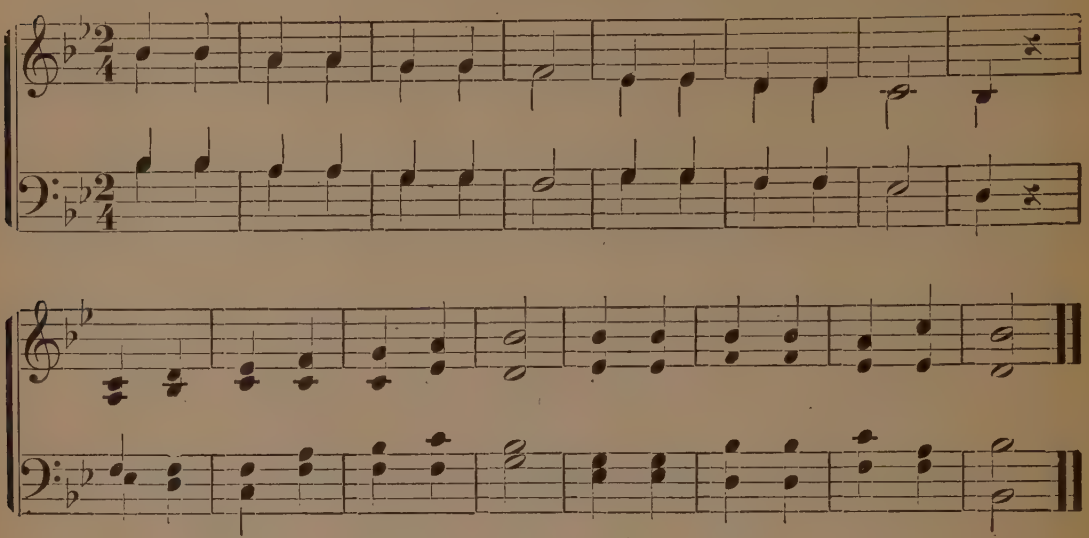
The Postilion.

Call attention to Syncopation. * * *

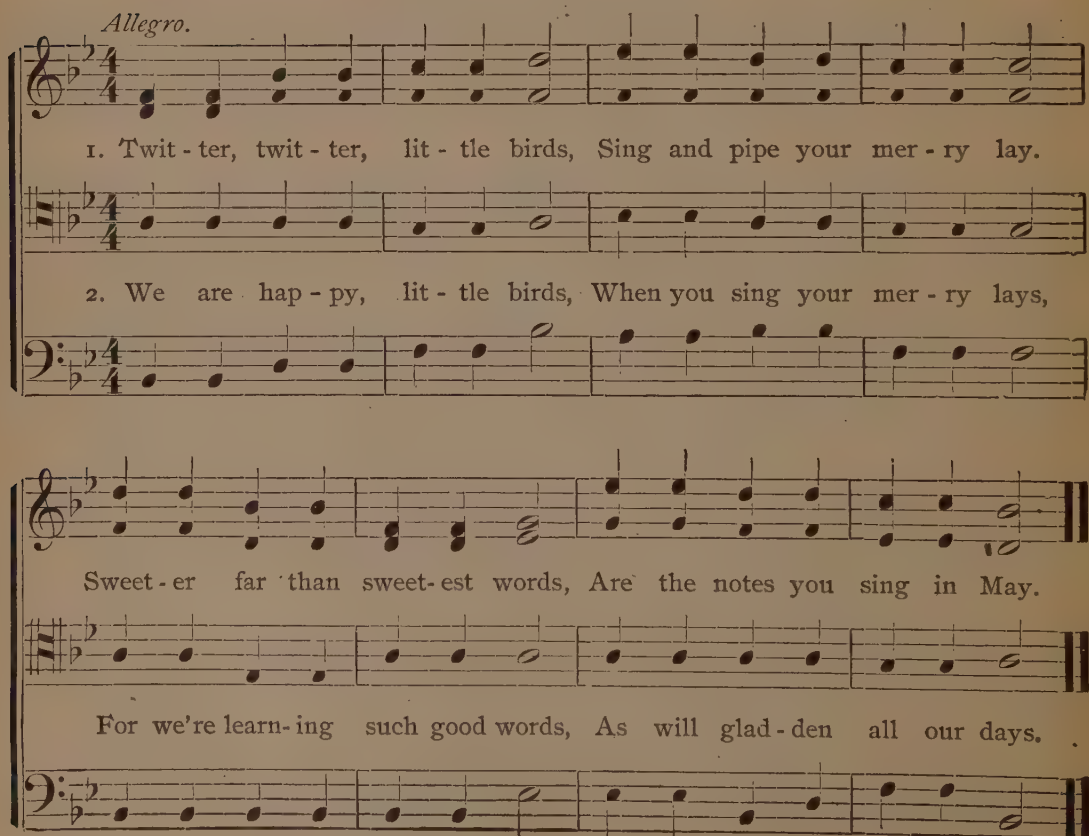
Allegretto.



The tones, B-flat, C, D, E-flat, F, G, A, make the Key of B-flat. The signature is two flats.

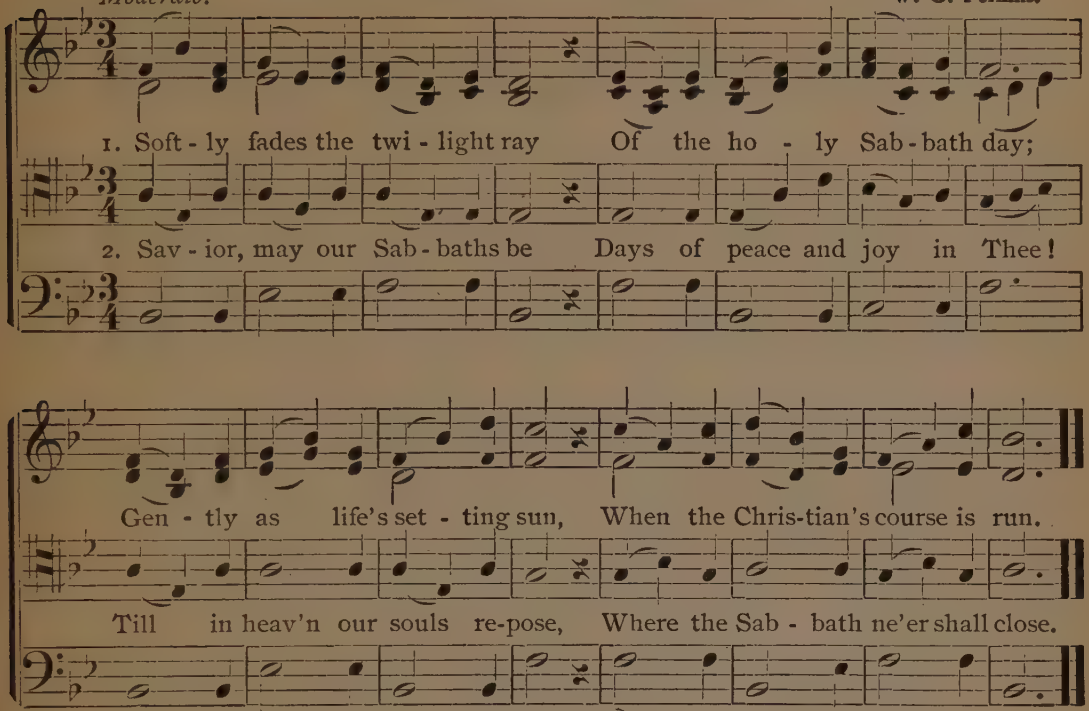


Bird Song.



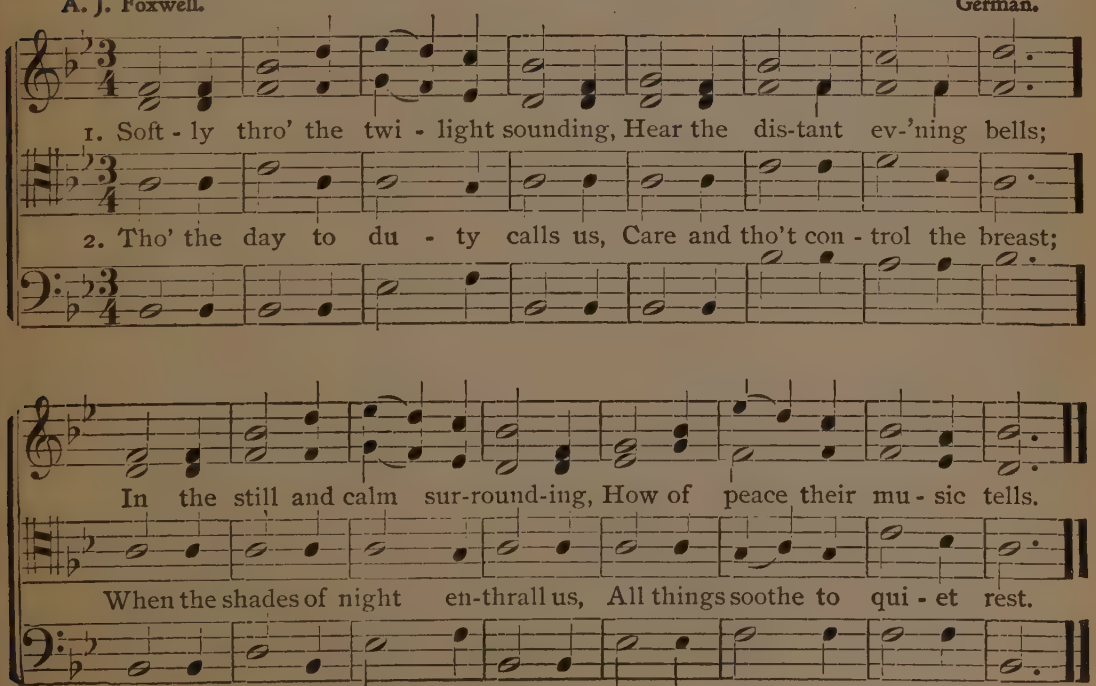
Softly Fades the Twilight.

Moderato. W. O. Perkins.



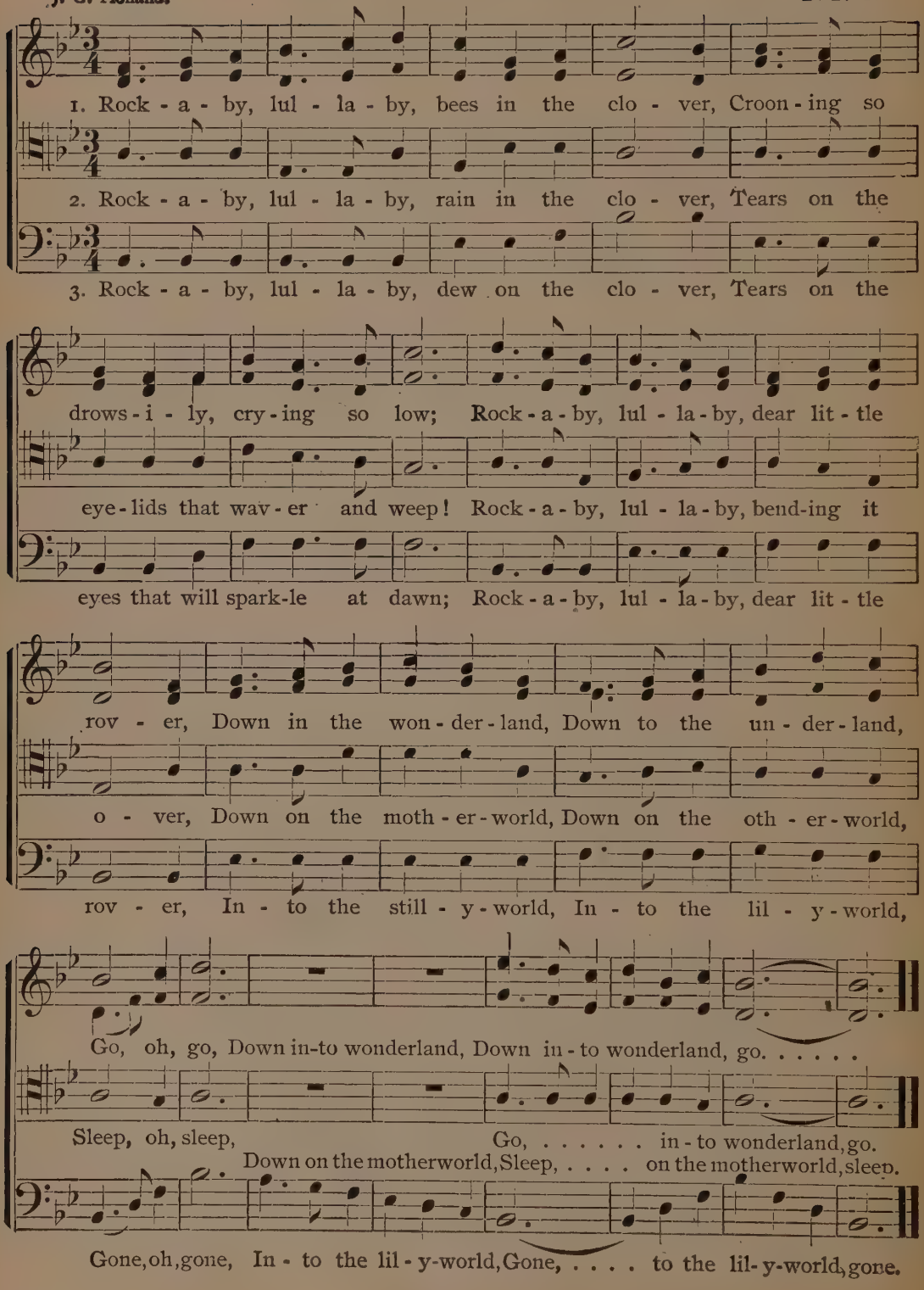
Softly Through the Twilight Sounding.

A. J. Foxwell. German.

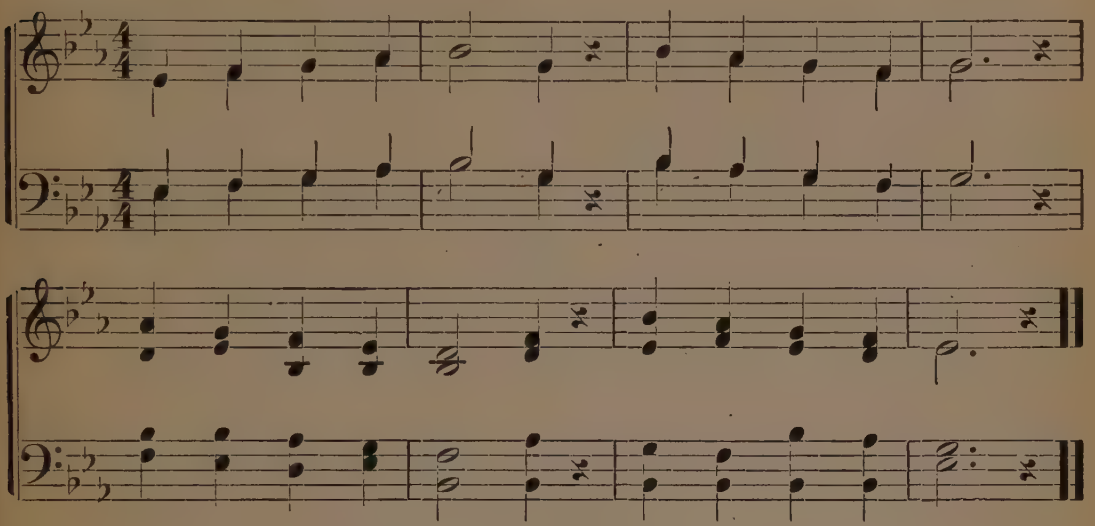


Rockaby, Lullaby.

J. G. Holland. D. B. T.



The tones, E-flat, F, G, A-flat, B-flat, C, D, make the Key of E-flat. The signature is three flats.



Oh, Bless the Lord.

Earl of Mornington.

Allegretto.

1. Oh, bless the Lord, my soul, Let all with - in me join,

2. Oh, bless the Lord, my soul, Nor let His mer - cies lie,

3. He crowns thy life with love, When ran - somed from the grave,

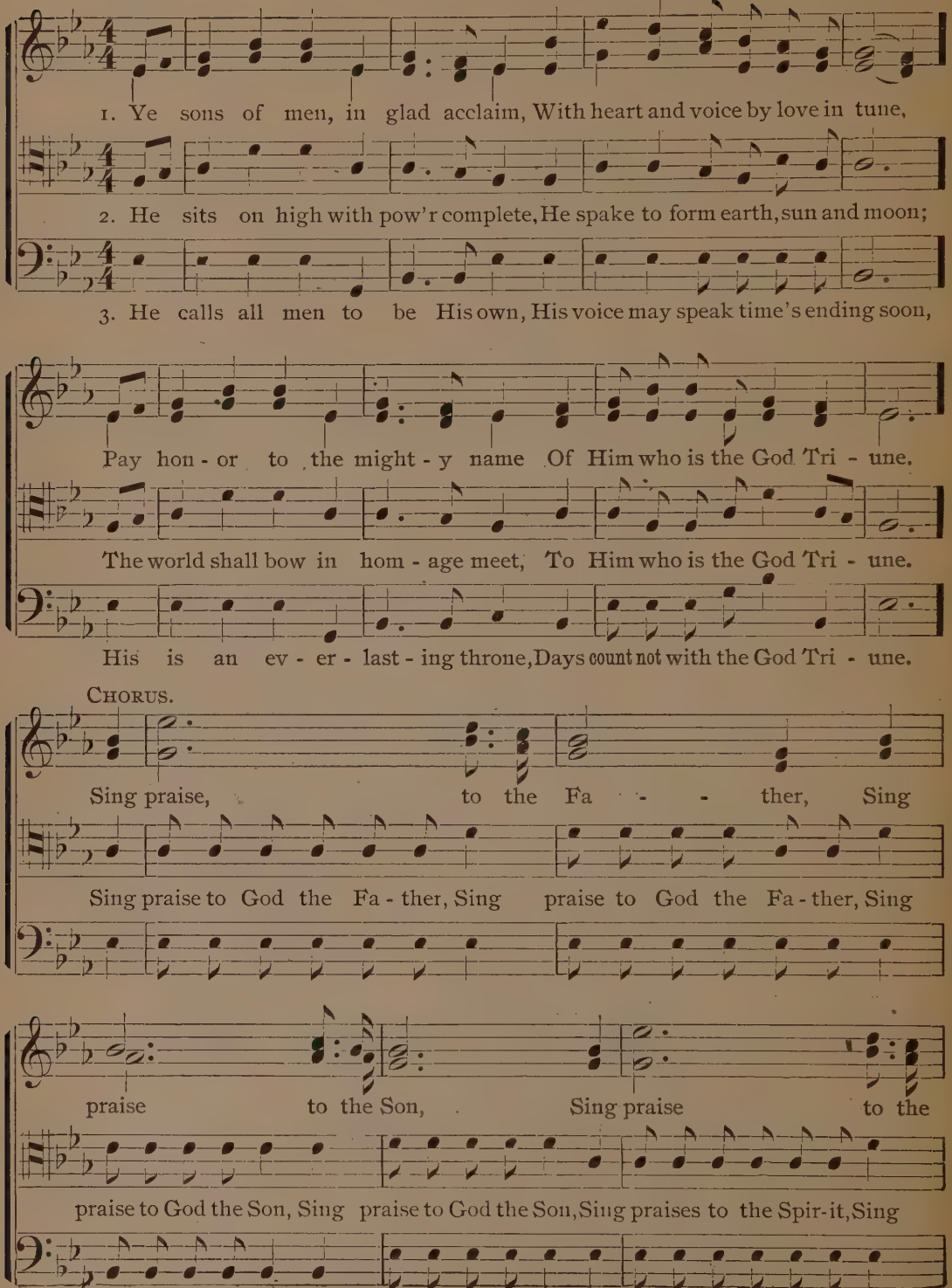
And aid my tongue to bless His name, Whose fav - ors are di - vine.

For - got-ten in un-thank - ful - ness, And with - out prais - es die.

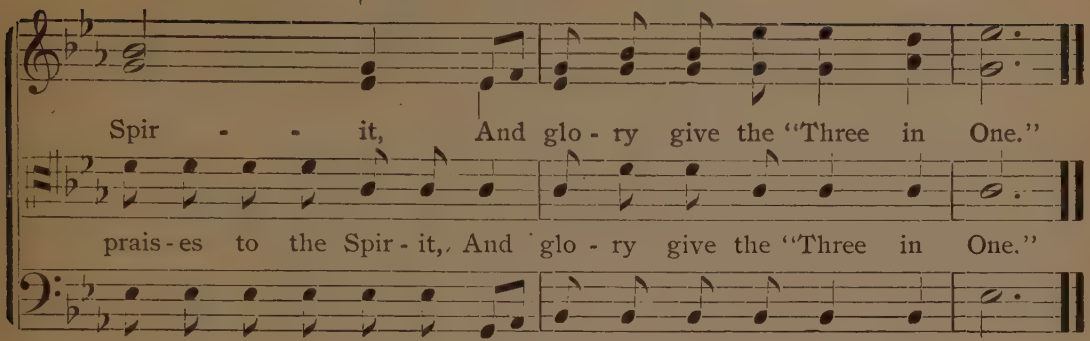
He that re-deemed my soul from hell, Hath sov-'reign pow'r to save.

The Three in One.

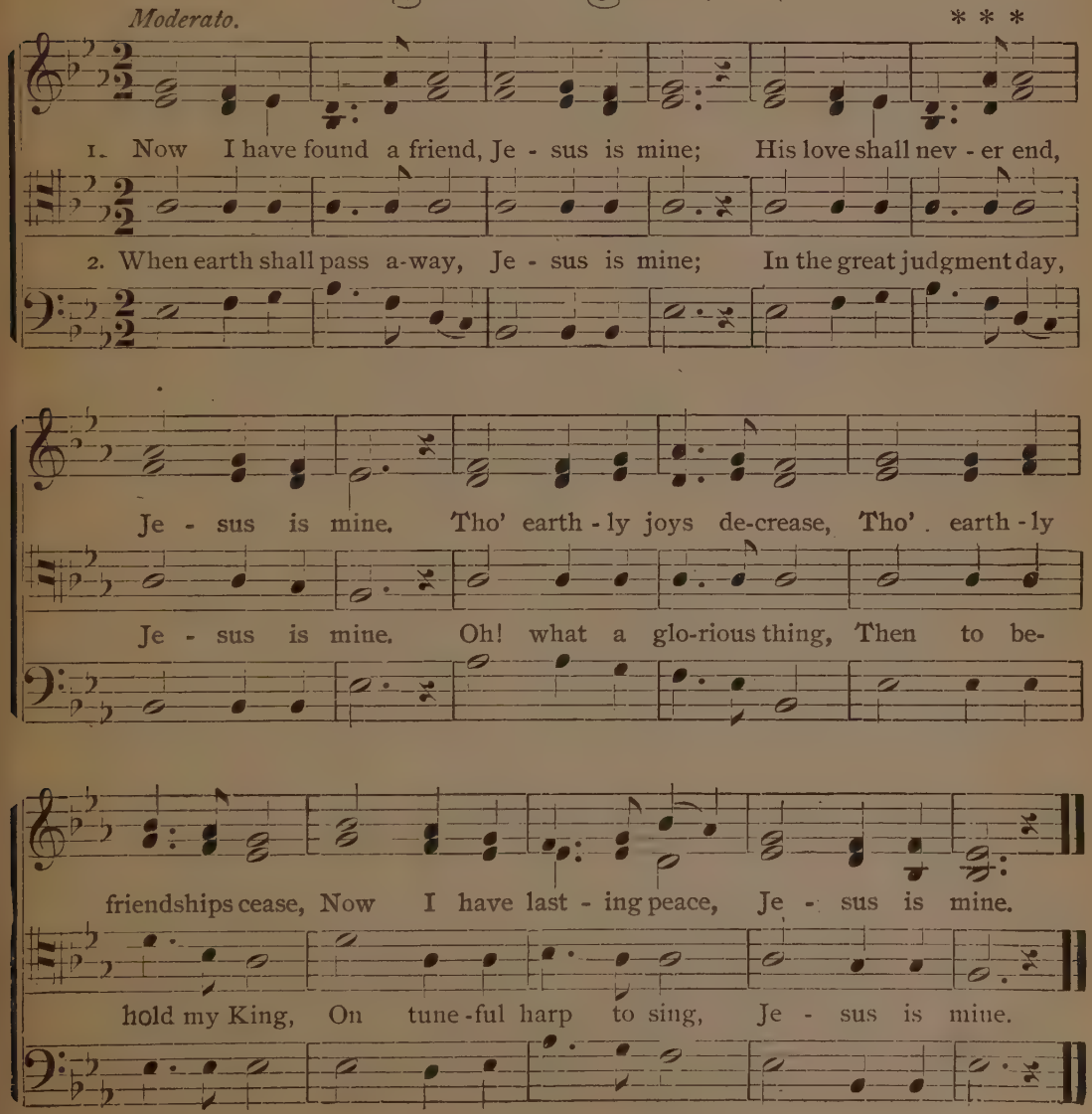
J. R. Clements. D. B. Towner.



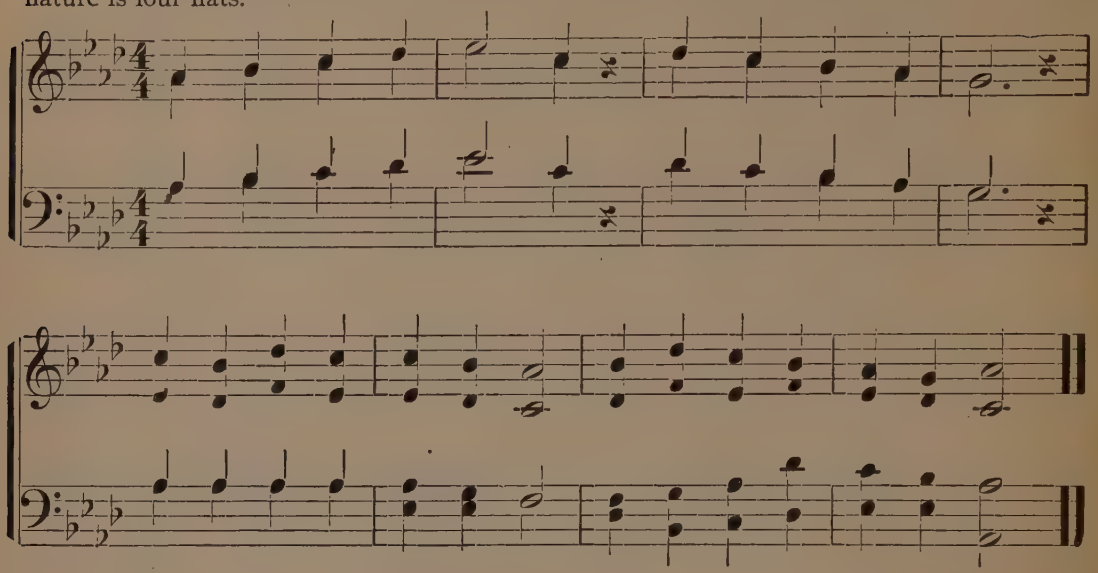
The Three in One.



Jesus is Mine.

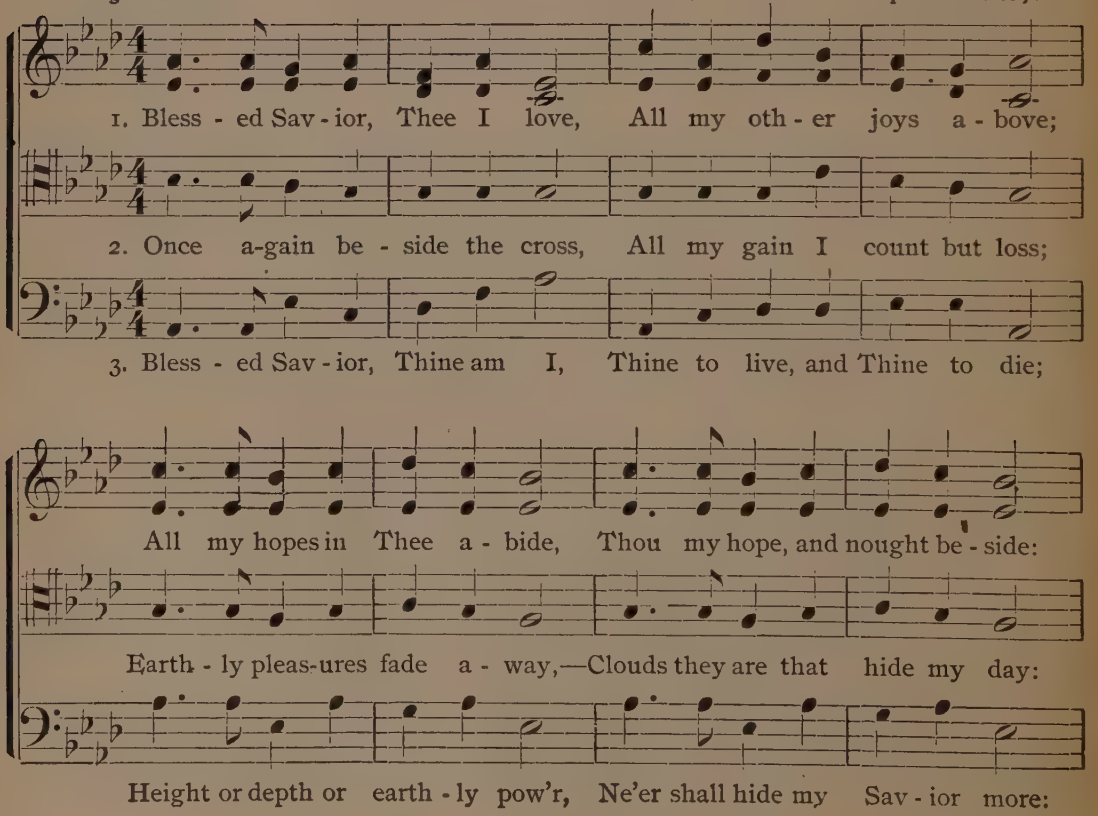


The tones, A-flat, B-flat, C, D-flat, E-flat, F, G, make the Key of A-flat. The signature is four flats.

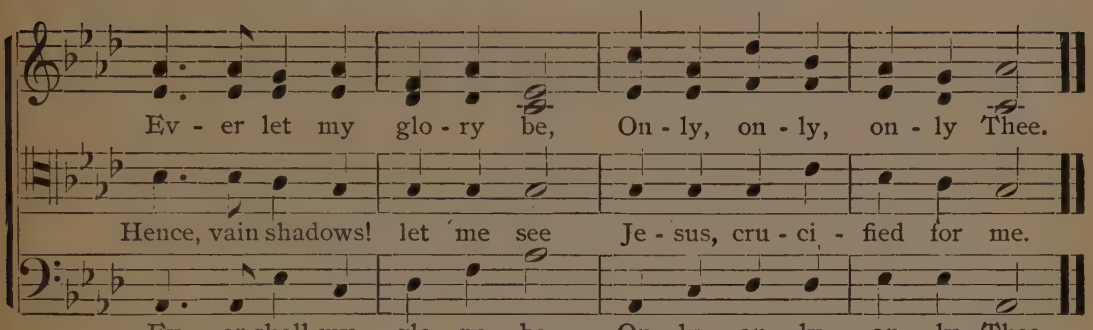


Blessed Savior, Thee I Love.

George Duffield. Spanish Melody.

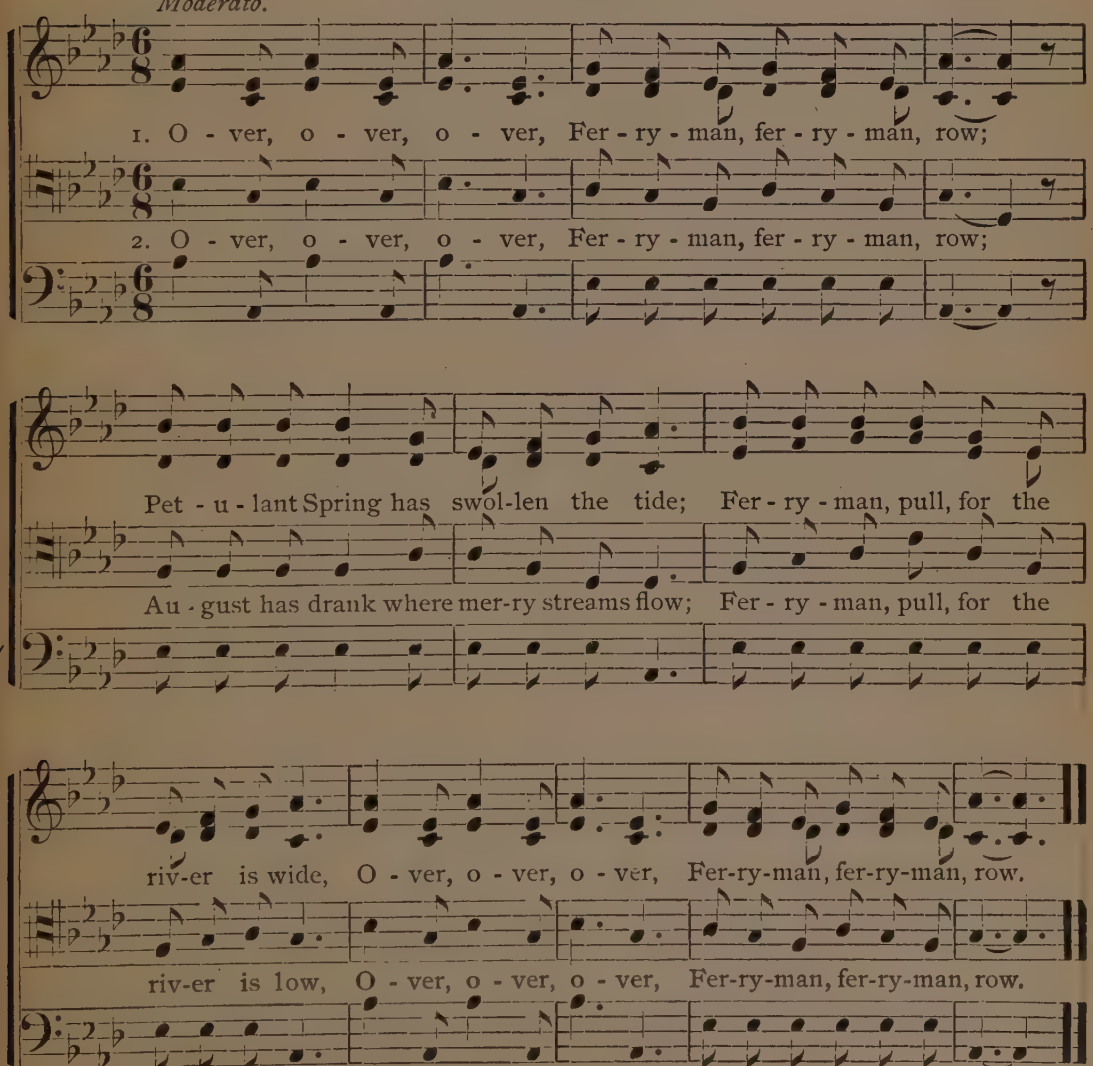


Blessed Savior, Thee I Love.



Ferryman, Row.

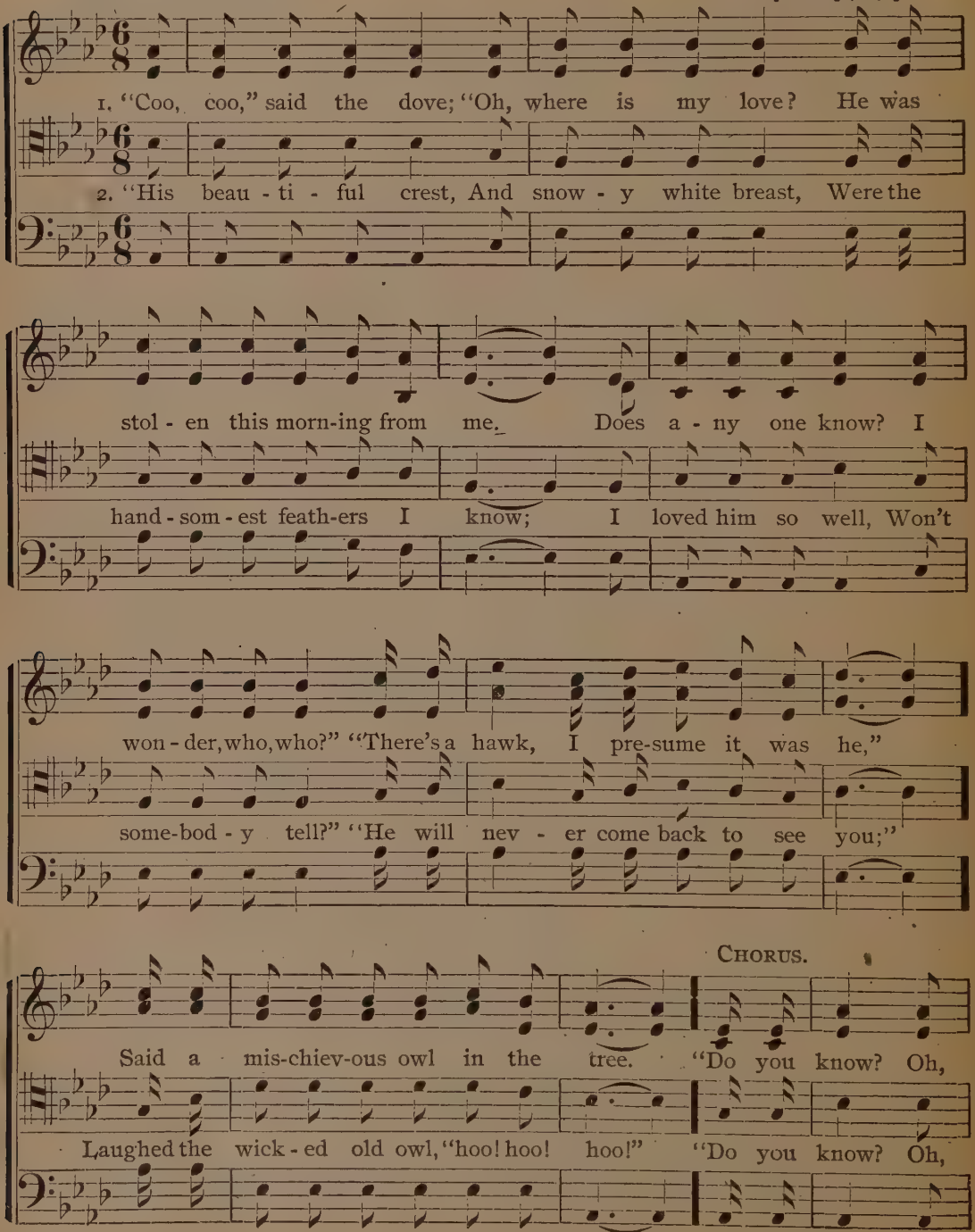
Moderato.



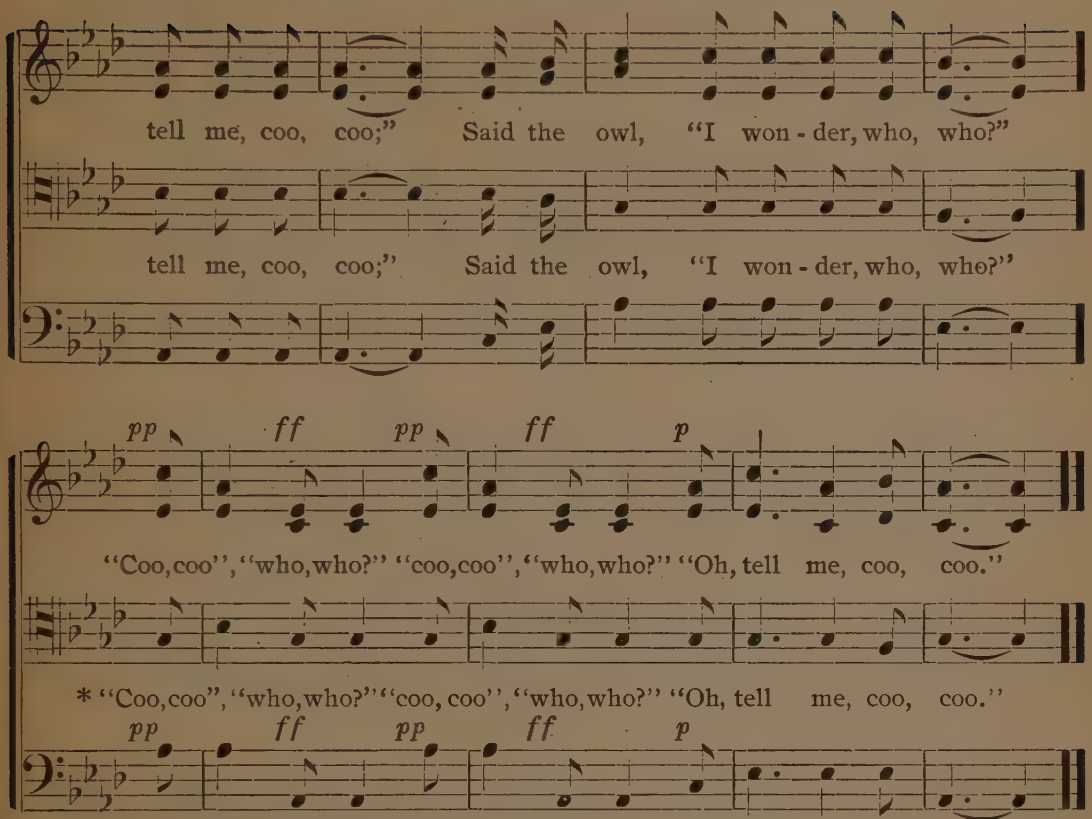
When the movement is rapid, or the beat-note a short note, it is usual to beat sextuple measure, Down, Up, counting one, two, three, to the downward beat, and four, five, six, to the upward beat.

The Owl and the Dove.

Amelia M. Starkweather. Philip Philips, by per.

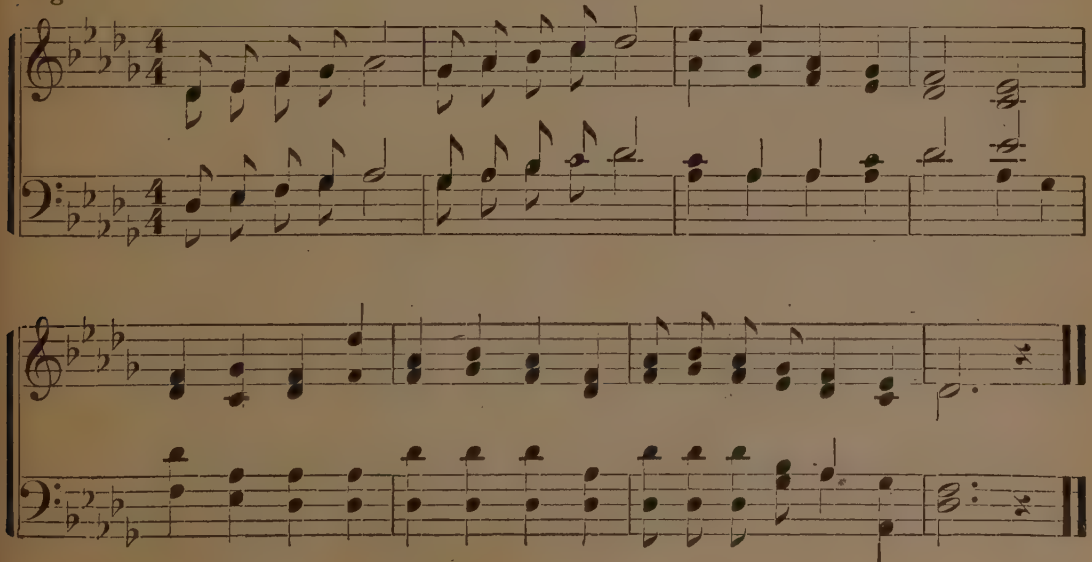


The Owl and the Dove.



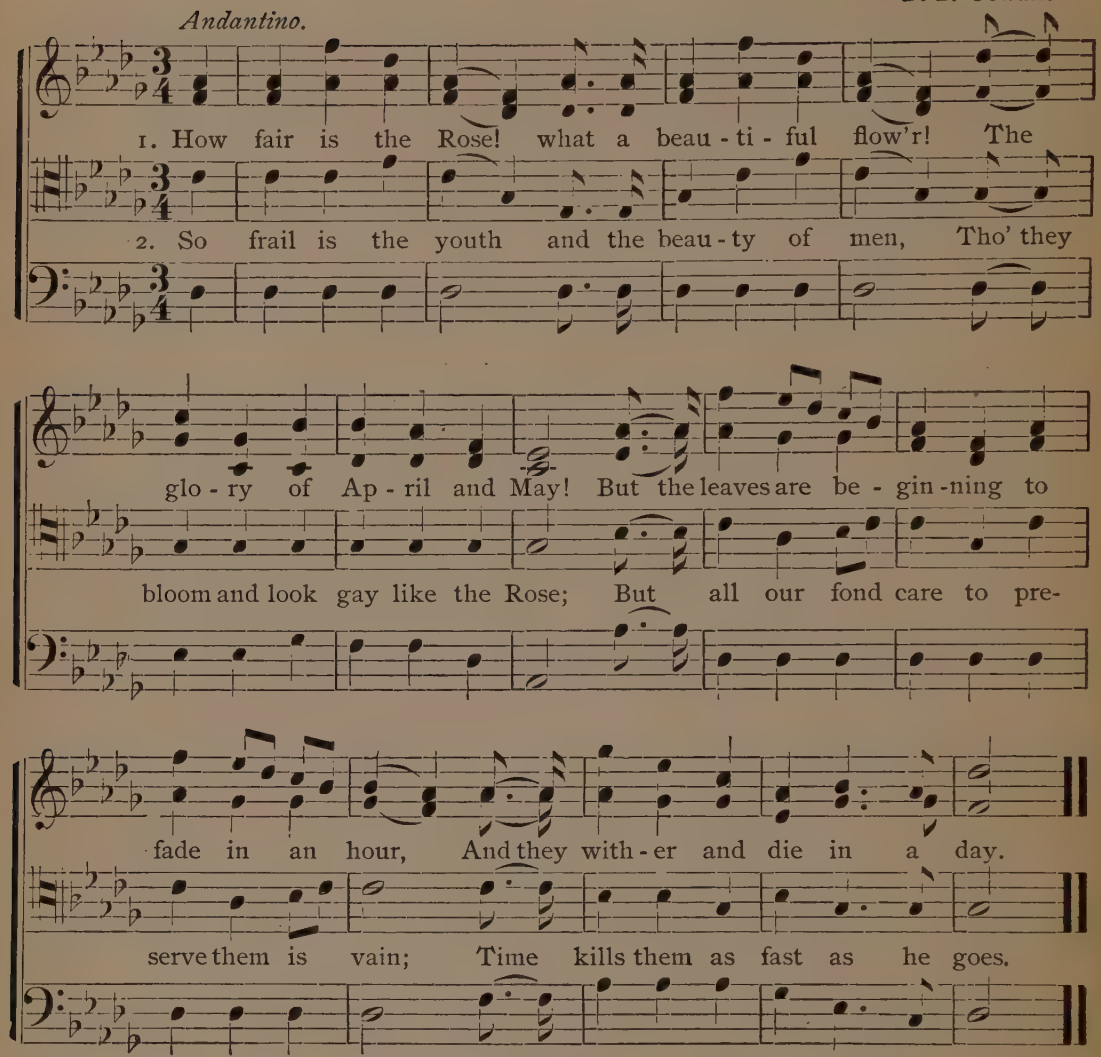
* The class may be divided, one division singing, "coo, coo", and the other, "who, who."

The tones, D-flat, E-flat, F, G-flat, A-flat, B-flat, C, make the Key of D-flat. The signature is five flats.



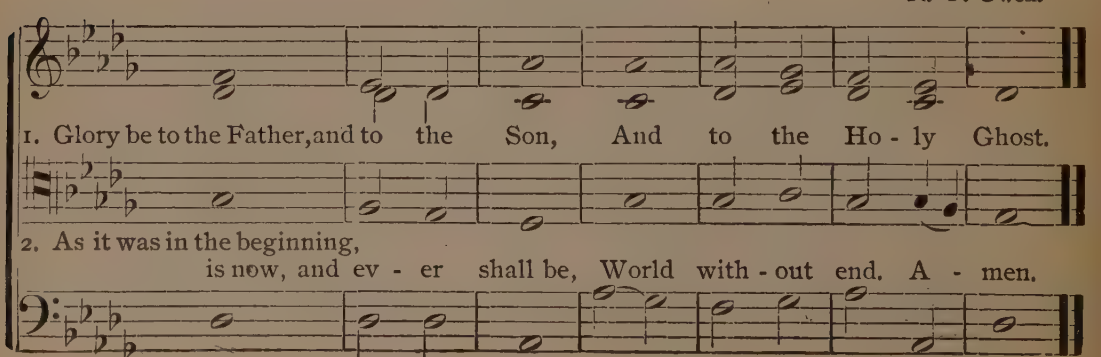
The Rose.

D. B. Towner.



Gloria.

R. T. Owen.

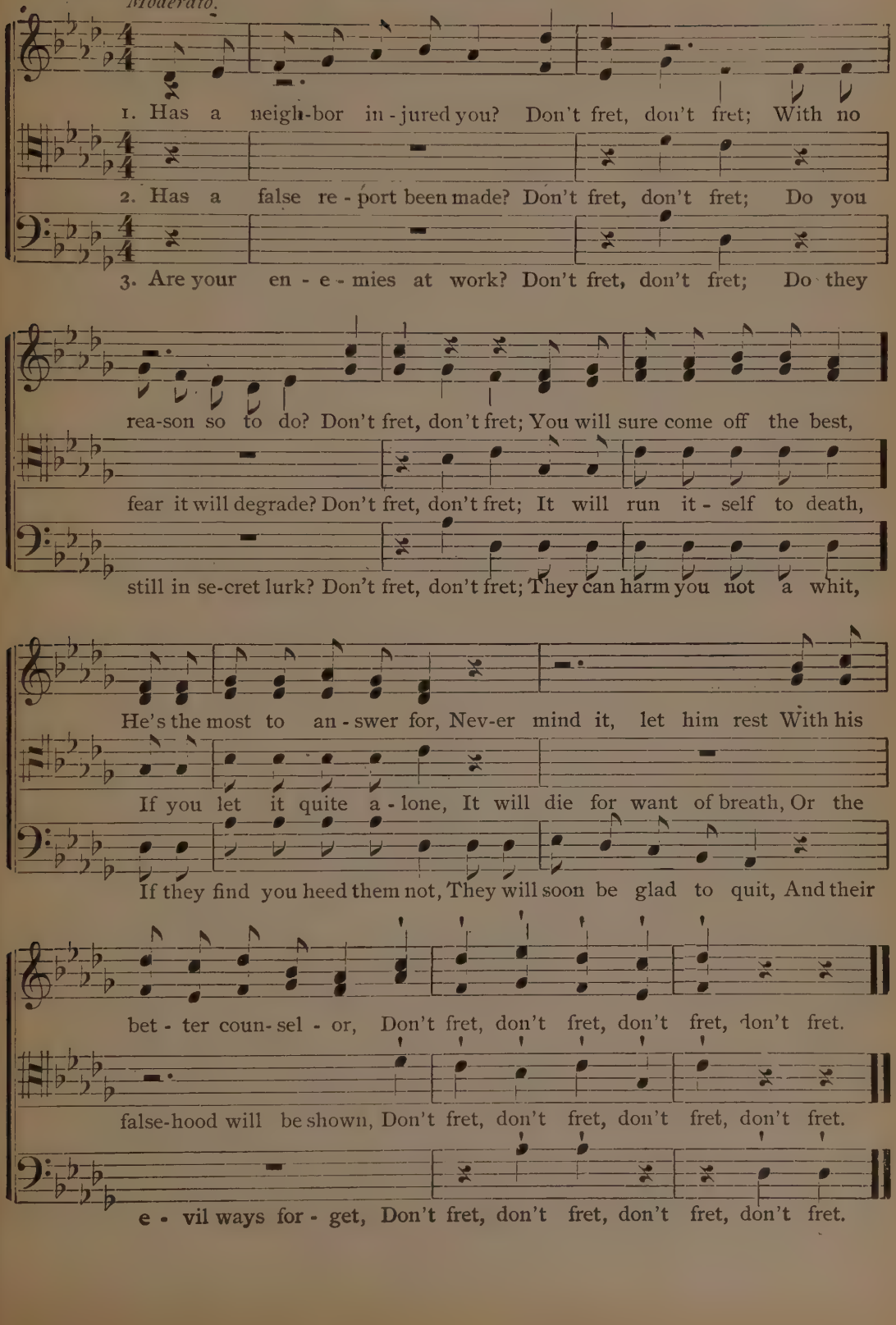


Explain Staccato.

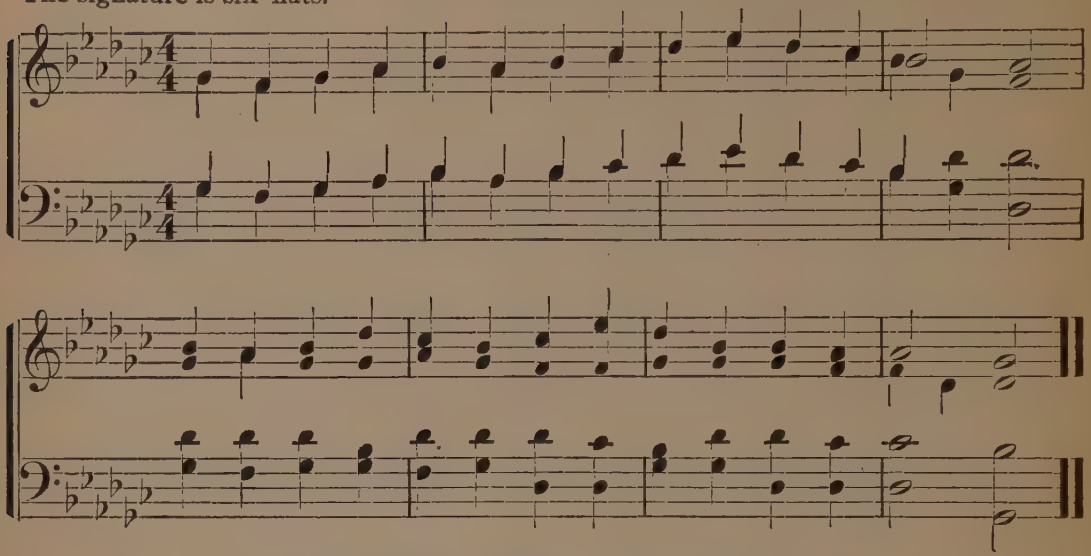
Don't Fret.

D. B. T.

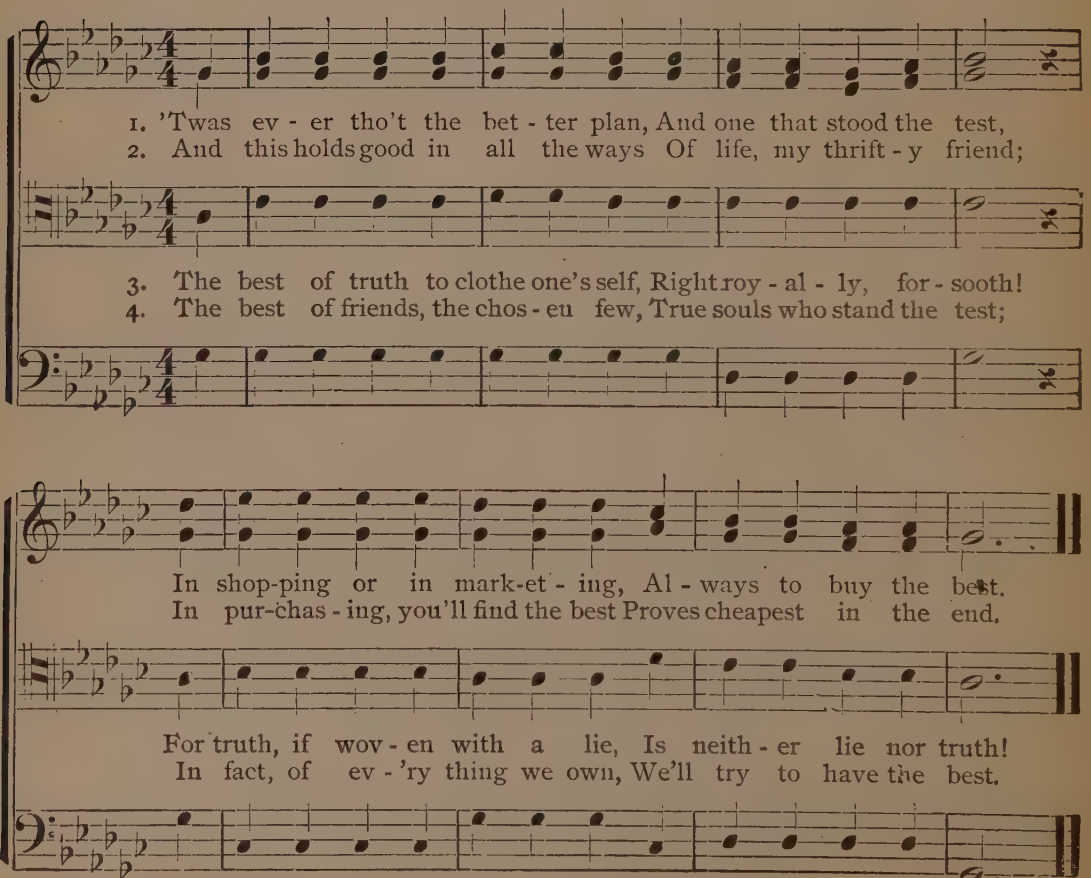
Moderato.



The tones G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F, make the Key of G-flat. The signature is six flats.

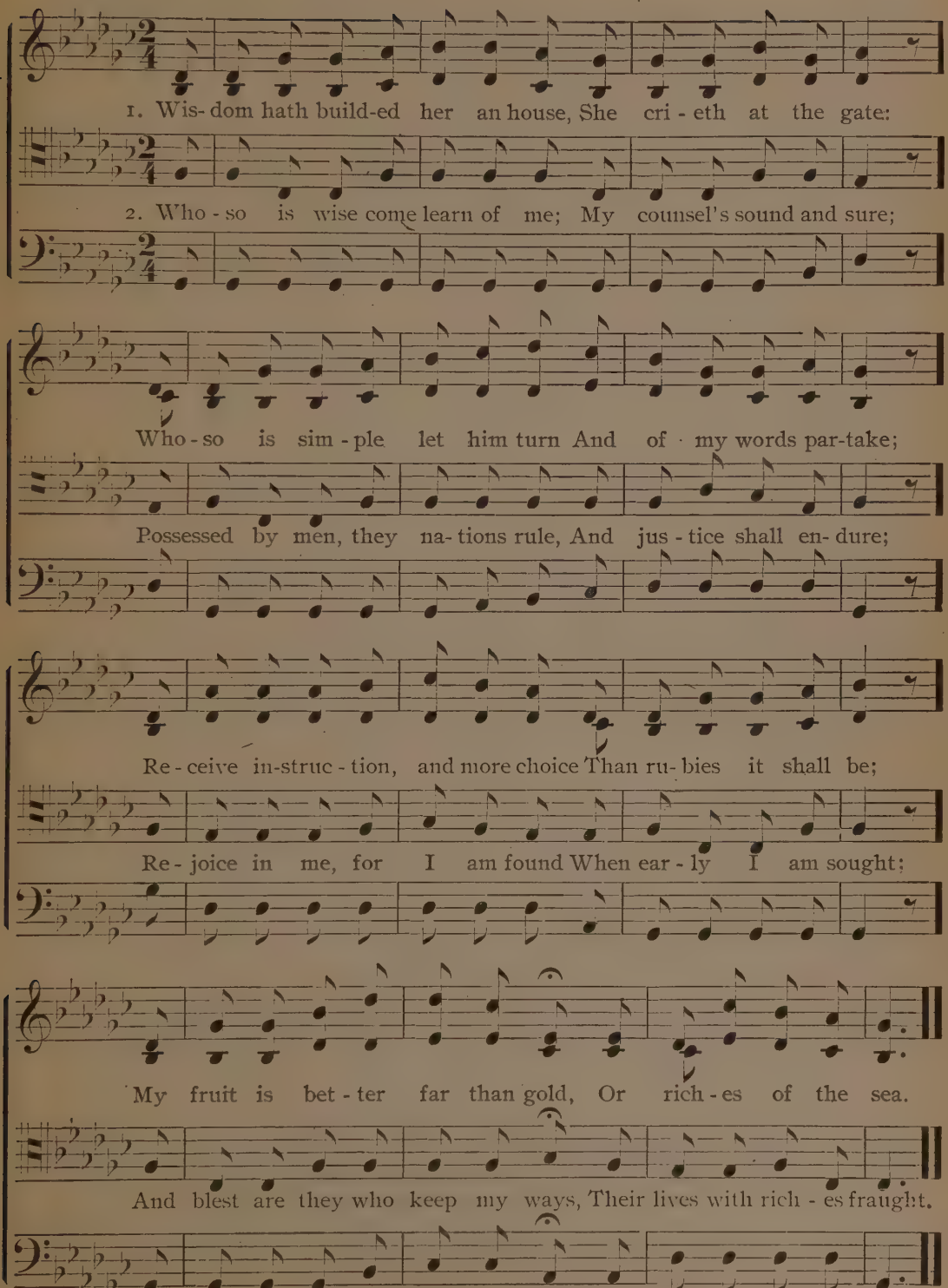


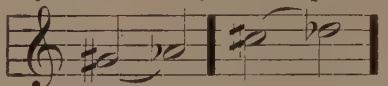
Always Buy the Best.

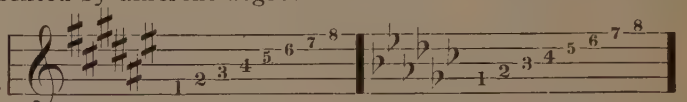


Wisdom.

Words Arranged. E. O. Sellers.



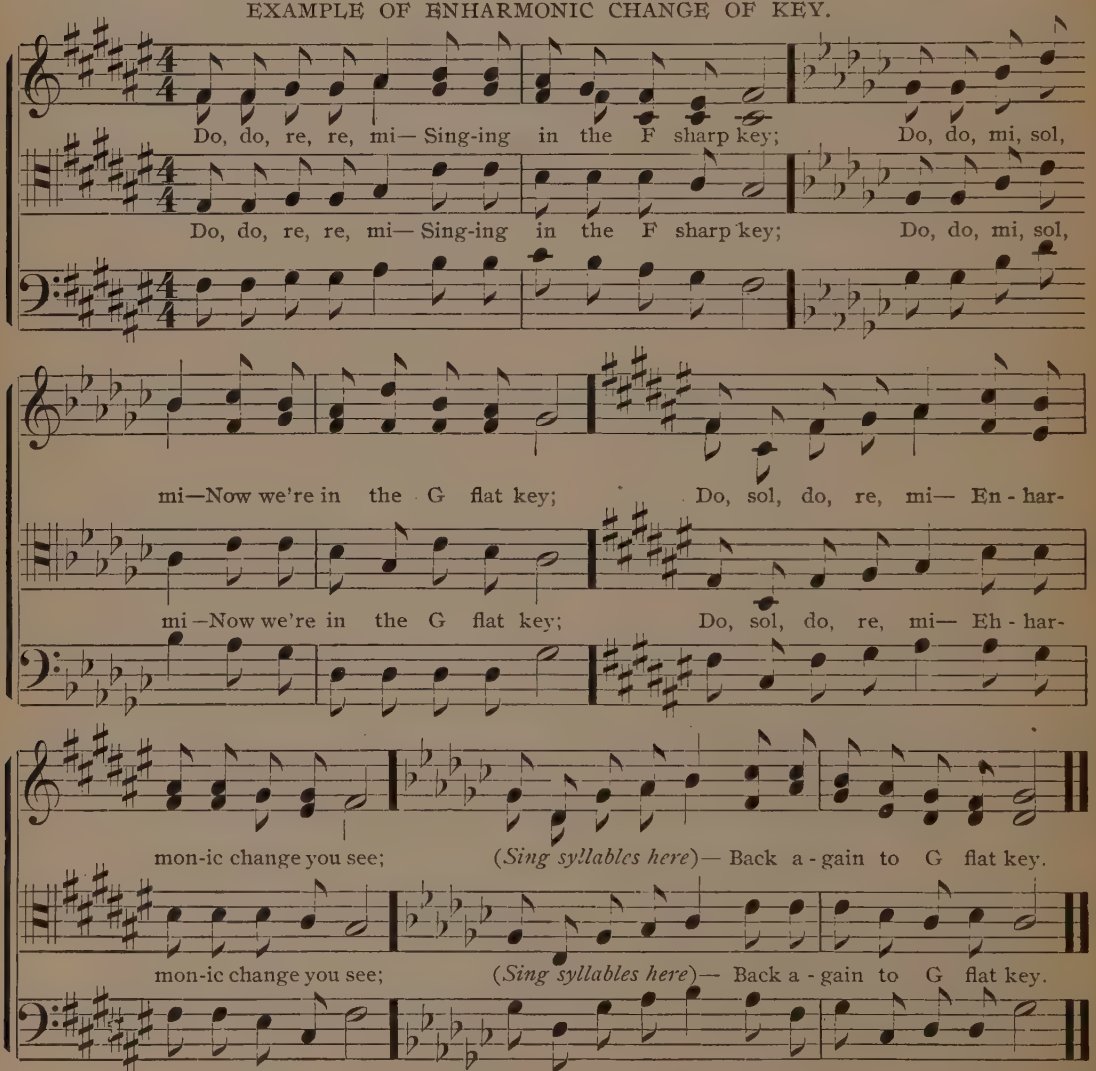
Enharmonic Change.—When two tones represented by different degrees of the staff can be produced by the same key of the piano or organ, it is called an *enharmonic change.* Example:  While technically G sharp and A flat are not exactly the same pitch, practically they are the same, but in singing the notation would be changed. The same is true in the case of C sharp and D flat.

While the above statement is correct, it is also true that two keys may be practically the same as to pitch and key relationship while their signatures would be entirely different, and the tones would be represented by different degrees of the staff. Take as an example the keys F sharp and G flat: 

A good definition of enharmonic change of key is: a change of representation without a change of pitch or syllable.

NOTE:—If the pupil understands perfectly the thirteen keys which have been introduced, there will be no difficulty at this point.

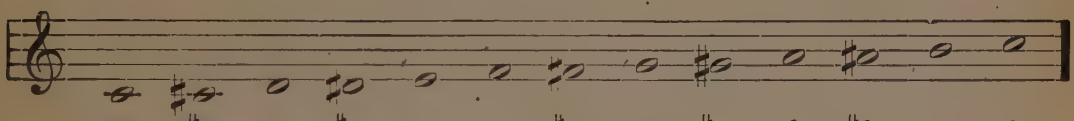
EXAMPLE OF ENHARMONIC CHANGE OF KEY.



The regular tones of the key are called *diatonic tones.* Tones which do not belong to the key are sometimes used, and they are called *chromatic tones.*

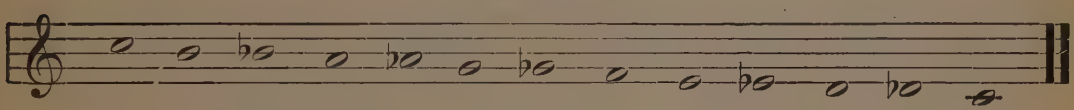
Chromatic Scale, Names and Syllables.

ASCENDING.



1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8.
C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C.
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Ti	Do.

DESCENDING.



8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1.
C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C.
Do	Ti	Te	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.

NOTE.—The syllables ascending, are pronounced Doe, Dee, Ray, Ree, etc; and those descending, Doe, Tee, Tay, Lah, Lay, etc. It should be distinctly understood that C-sharp is not C *elevated*, and that B-flat is not B *depressed*, but that each tone is absolute and independent.

Half-Step, Step, Step-and-a-Half.—The medium used to measure the difference in pitch of tones is Half-Step, Step, Step-and-a-Half, just as feet and inches are used to measure the distance between two given points. The first space, treble staff, represents the tone F. When a sharp is placed upon it, the tone F-sharp is represented. The difference in pitch of F and F-sharp is a half-step.

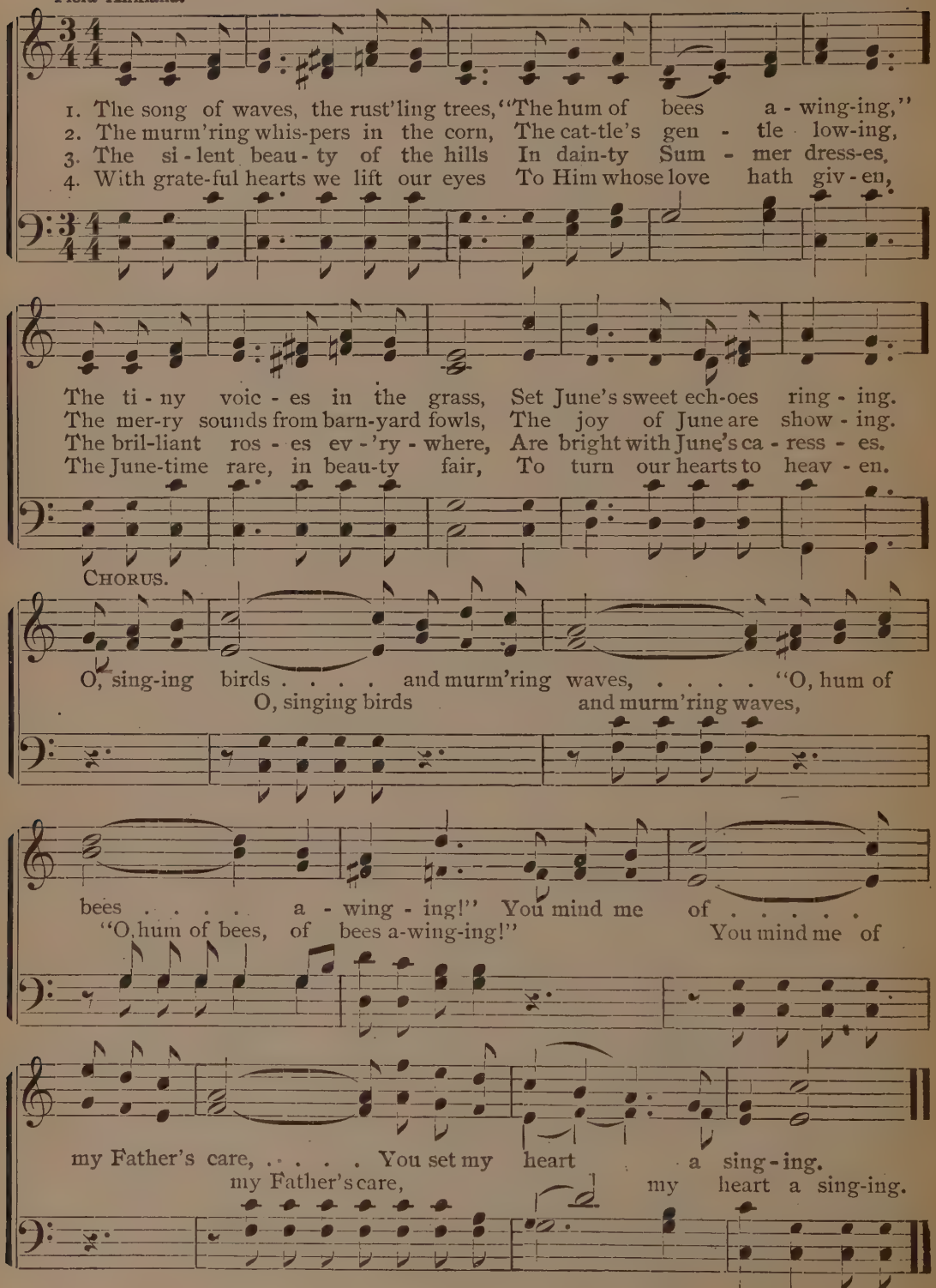
The first line, Treble Staff, represents the tone E. When a flat is placed upon it, the tone E-flat is represented. The difference in pitch of E and E-flat is a Half Step. Thus it will be seen that a sharp placed upon a line or space indicates a tone a Half Step higher. While a flat placed upon a line or space indicates a tone a Half Step lower.

When a line or space has been flatted or sharped, it can be restored to its normal condition by placing upon it a character called a Natural, (♮). When the Natural is used upon a line or space that has been previously flatted, it is in effect a sharp, as the tone which it indicates is a Half Step higher. When it is used upon a line or space that has been previously sharped, it is in effect a flat, as the tone which it indicates is a Half Step lower.

The characters, Sharp, Flat and Natural, when placed before notes in the measure are called *Accidentals.* A good definition for Accidentals is: Characters placed before notes to indicate a tone a Half Step higher or lower than the degree would otherwise represent. The effect of an Accidental extends throughout the measure, and is limited to the degree upon which it is placed.

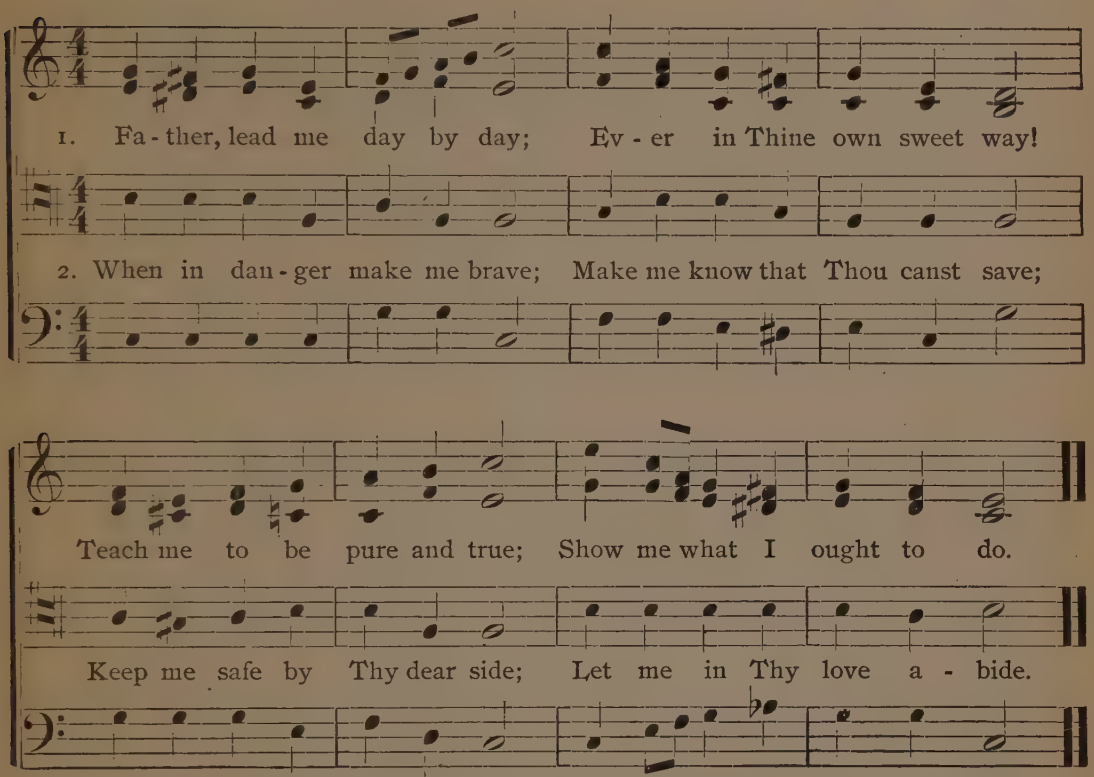
The Song of Waves.

Flora Kirkland. D. B. Towner.



Father, Lead Me Day by Day.

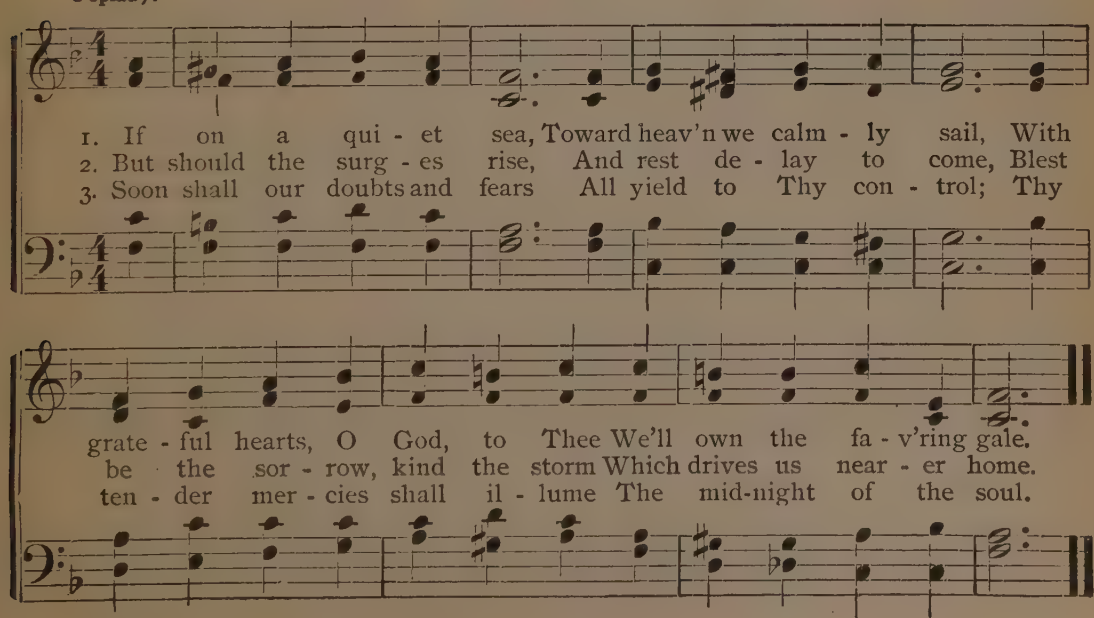
* * *



If On a Quiet Sea.

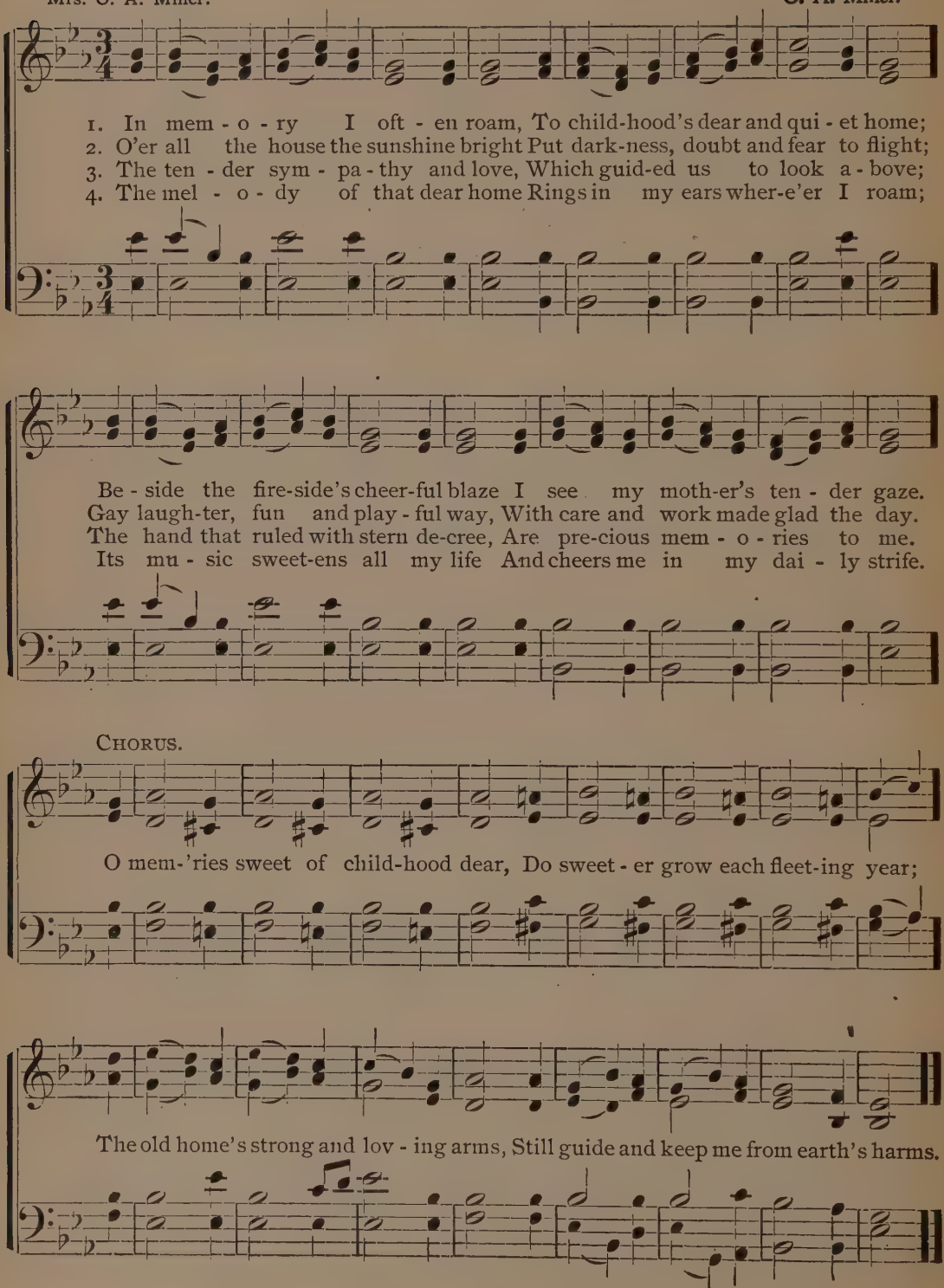
Toplady.

* * *



Sweet Memories of Home.

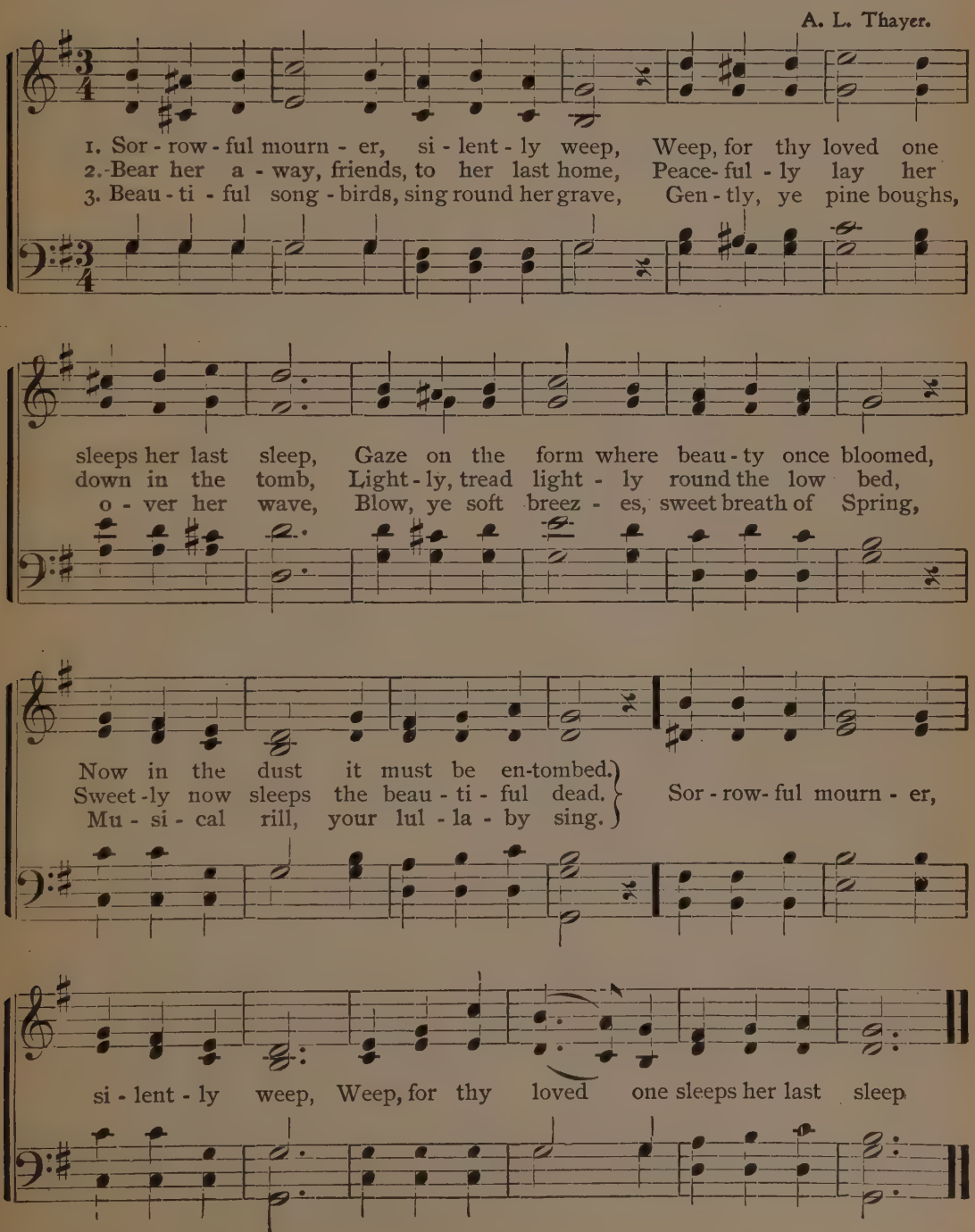
Mrs. O. A. Miller. O. A. Miller.



Modulation.—Modulation is the introduction of another key without changing the signature. When a modulation occurs, we use the same syllables as in the key represented by the signature, treating the tones which cause the modulation as chromatic, so far as the syllables are concerned, but they are in reality diatonic.

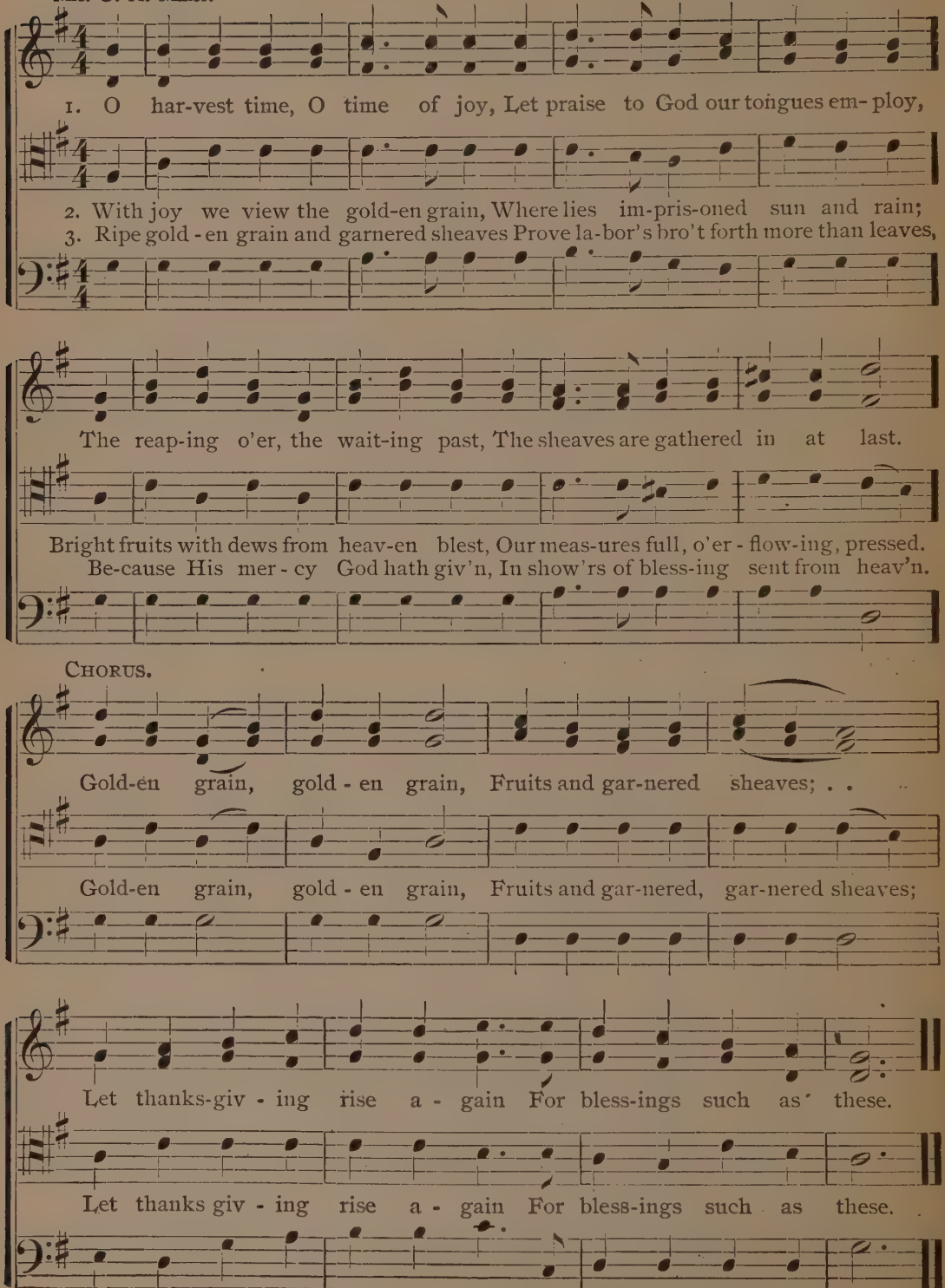
Consolation.

A. L. Thayer.



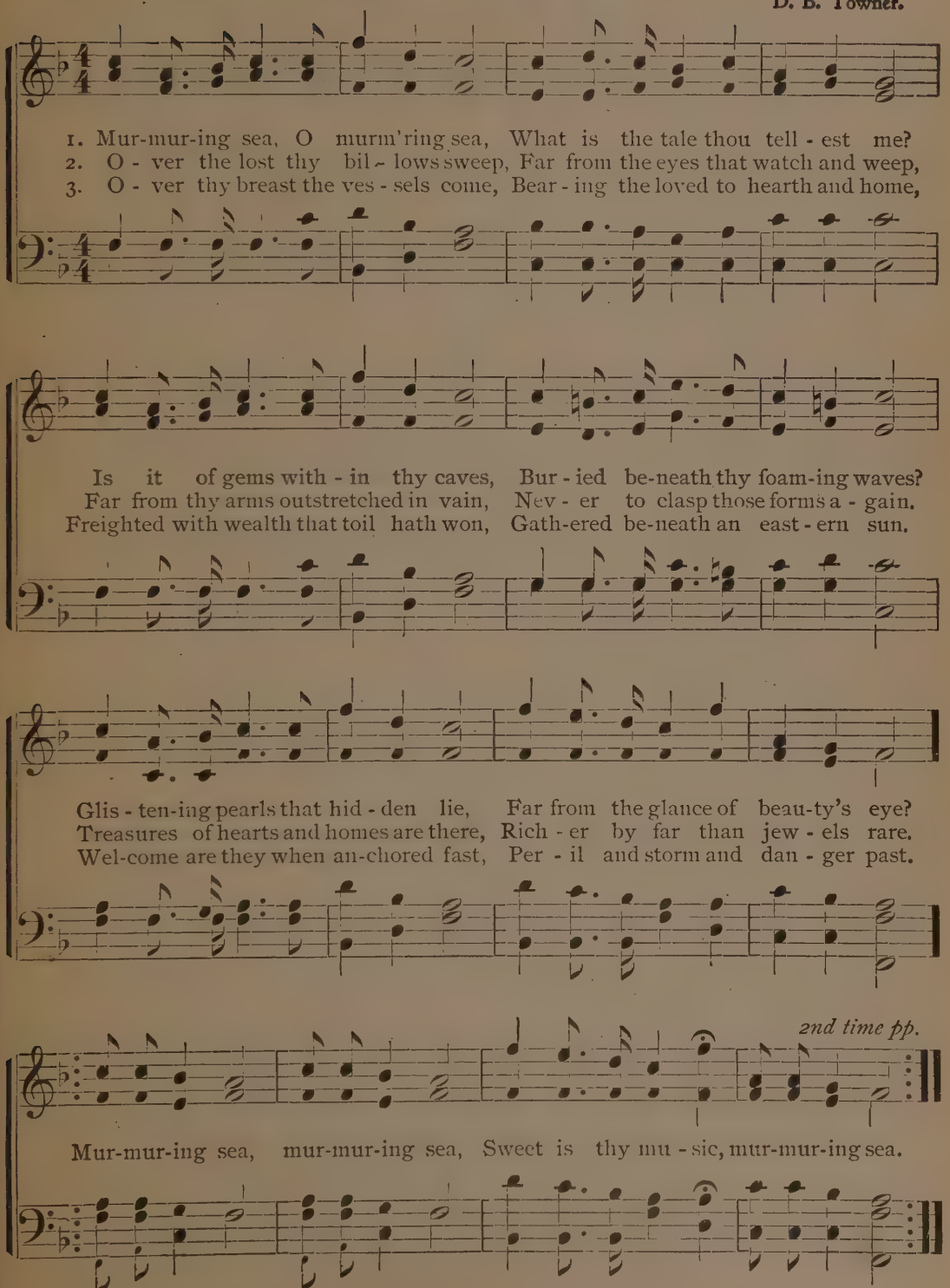
Harvest Home.

Mrs. O. A. Miller. O. A. Miller.



Murmuring Sea.

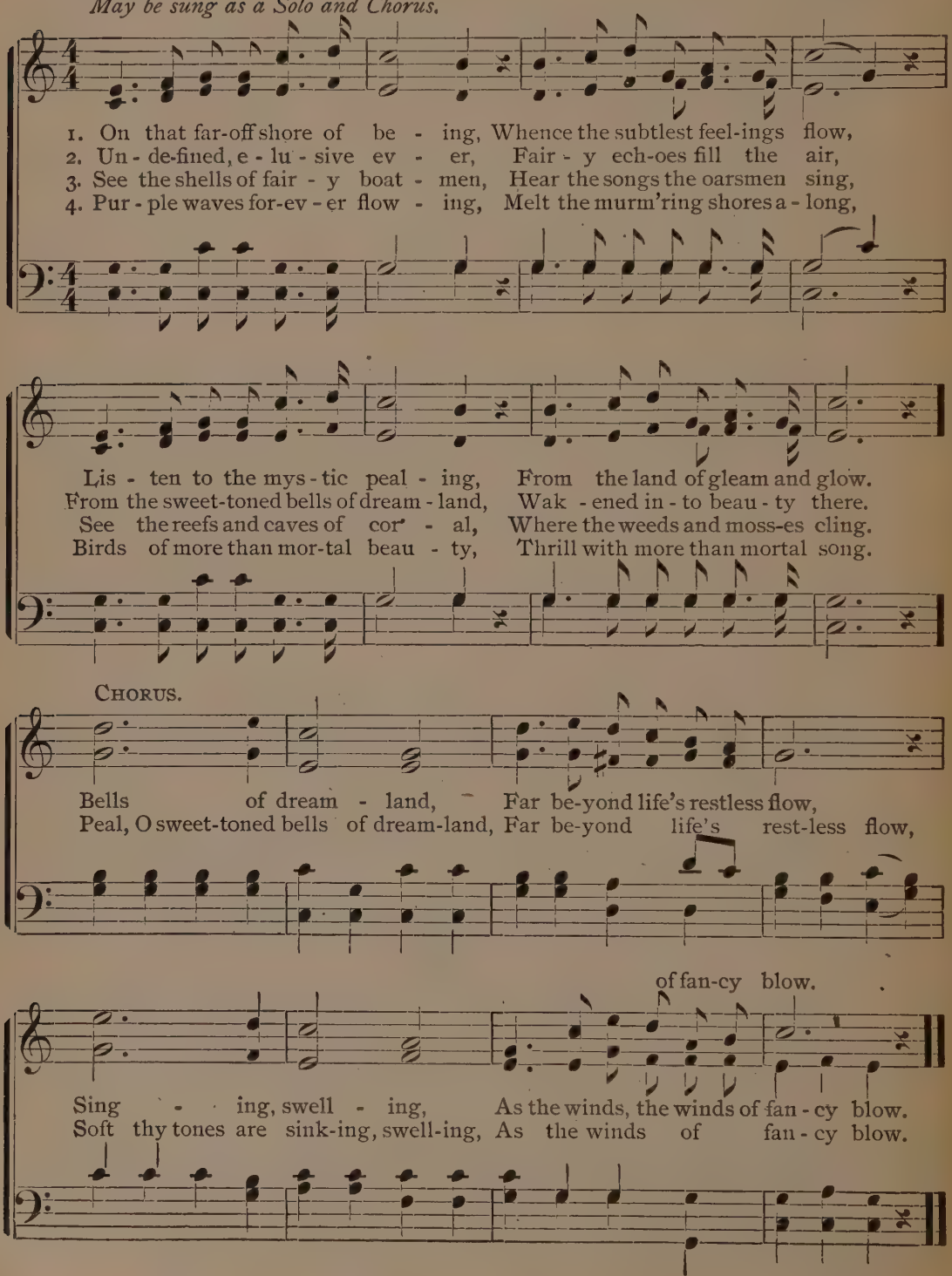
D. B. Towner.



Bells of Dream-land.

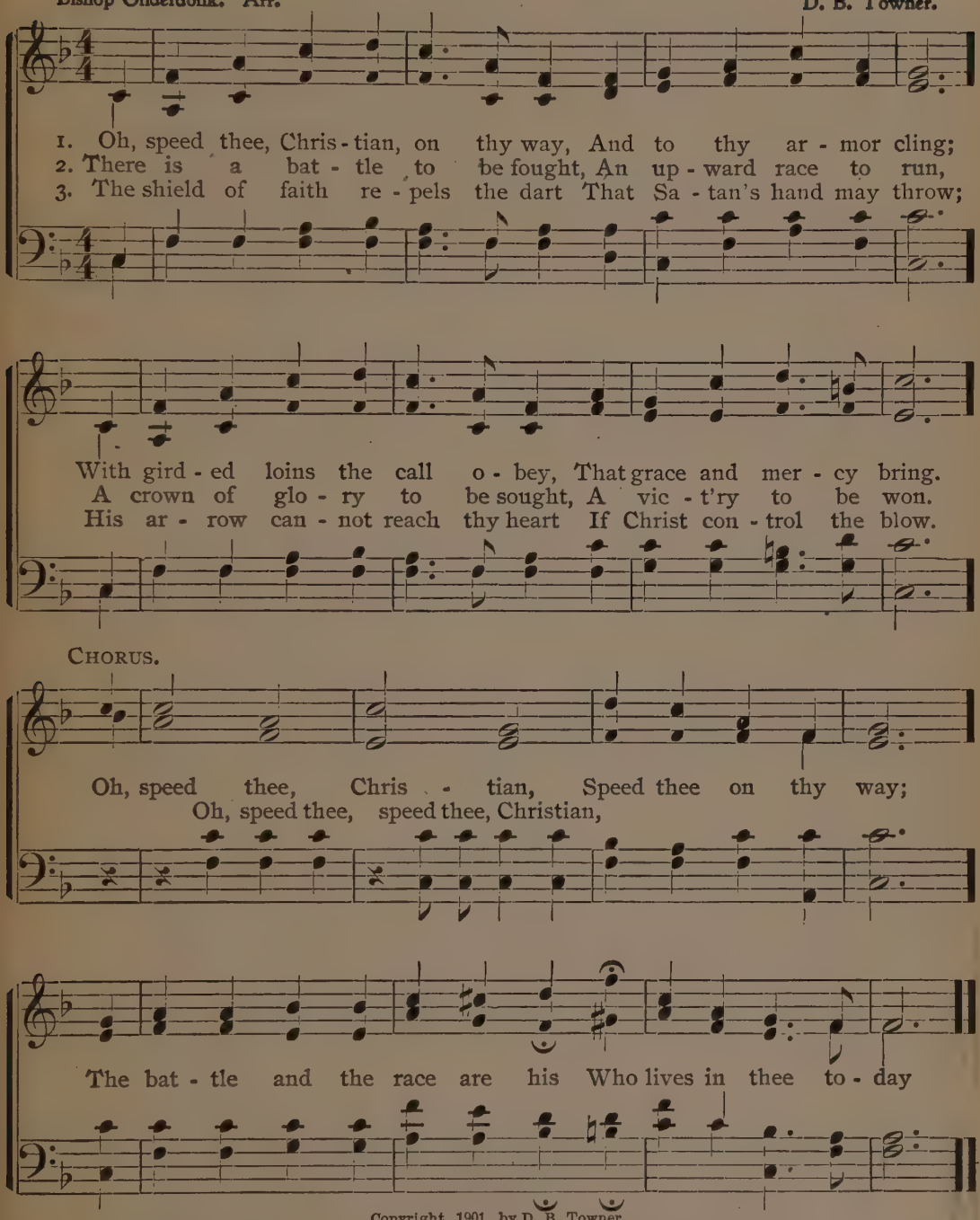
J. E. Whitney. J. H. Rosecrans, by per.

May be sung as a Solo and Chorus.



O Speed Thee, Christian.

Bishop Onderdonk. Arr. D. B. Towner.



Copyright, 1901, by D. B. Towner.

The glowing lamp of prayer will light
Thee on thy anxious road;
'Twill keep the goal of heaven in sight,
And guide thee to thy God.

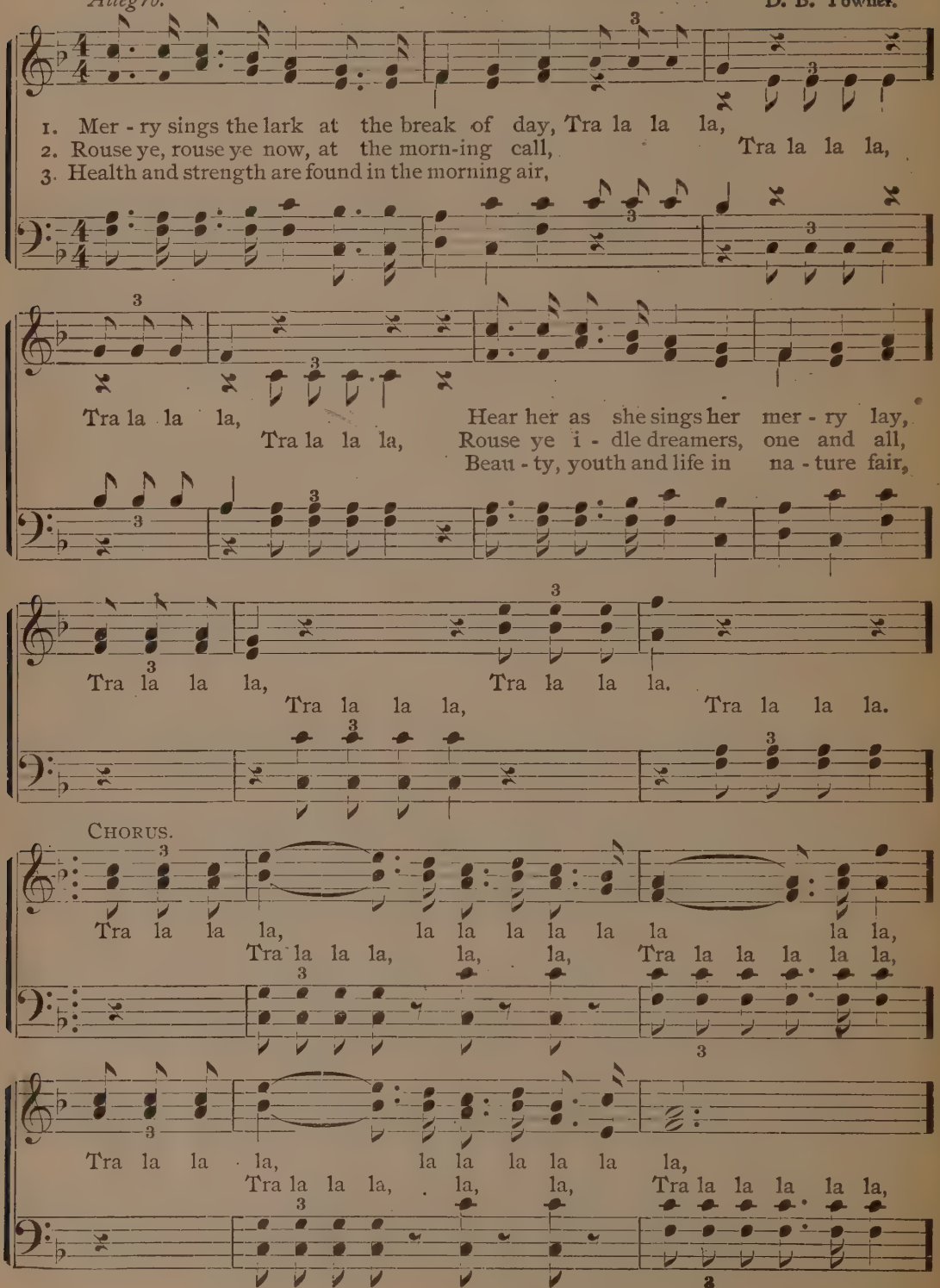
5 Oh, faint not, Christian, for thy sighs
Are heard before His throne;
The race must come before the prize,
The cross before the crown.

Explain Triplets.

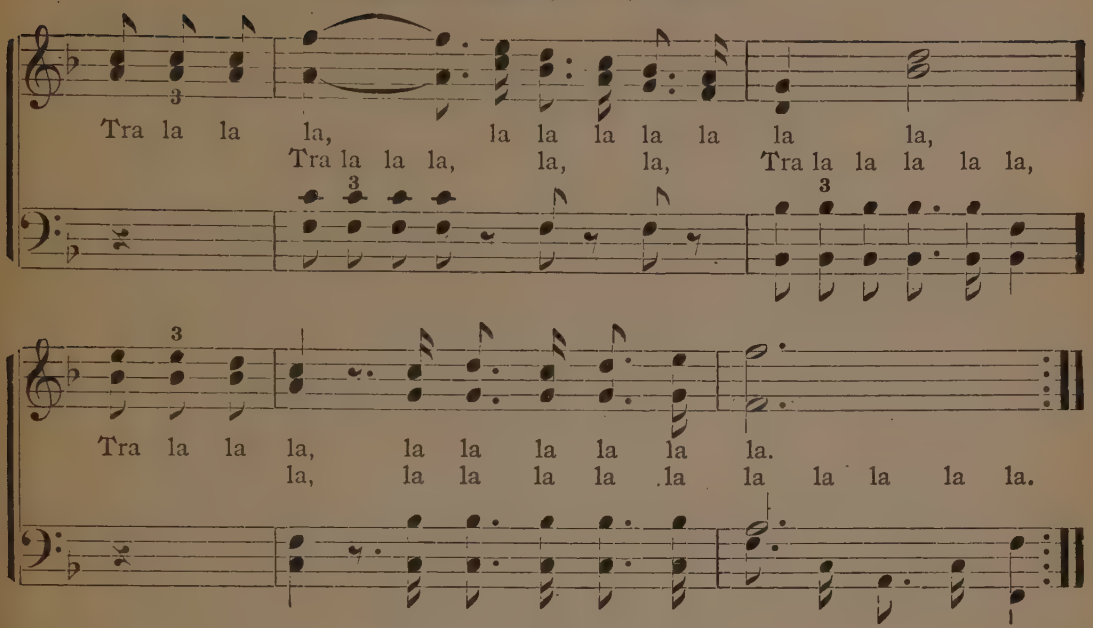
Merry Sings the Lark.

Allegro.

D. B. Towner.

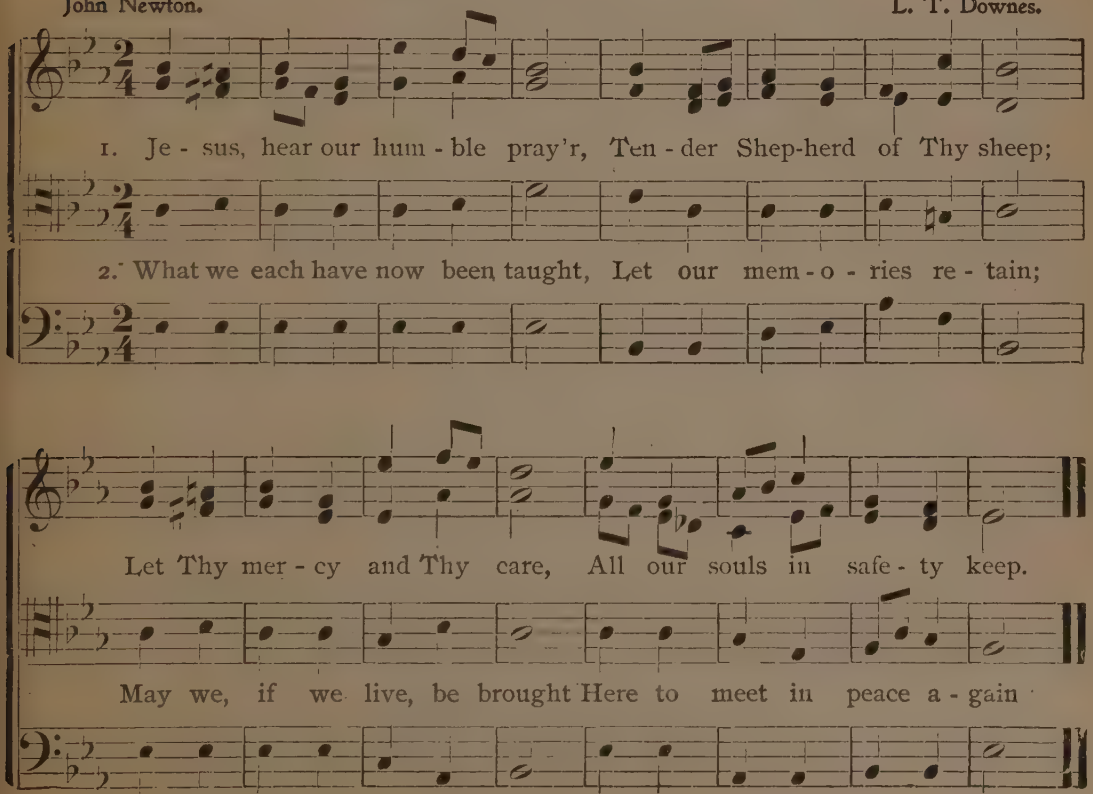


Merry Sings the Lark.



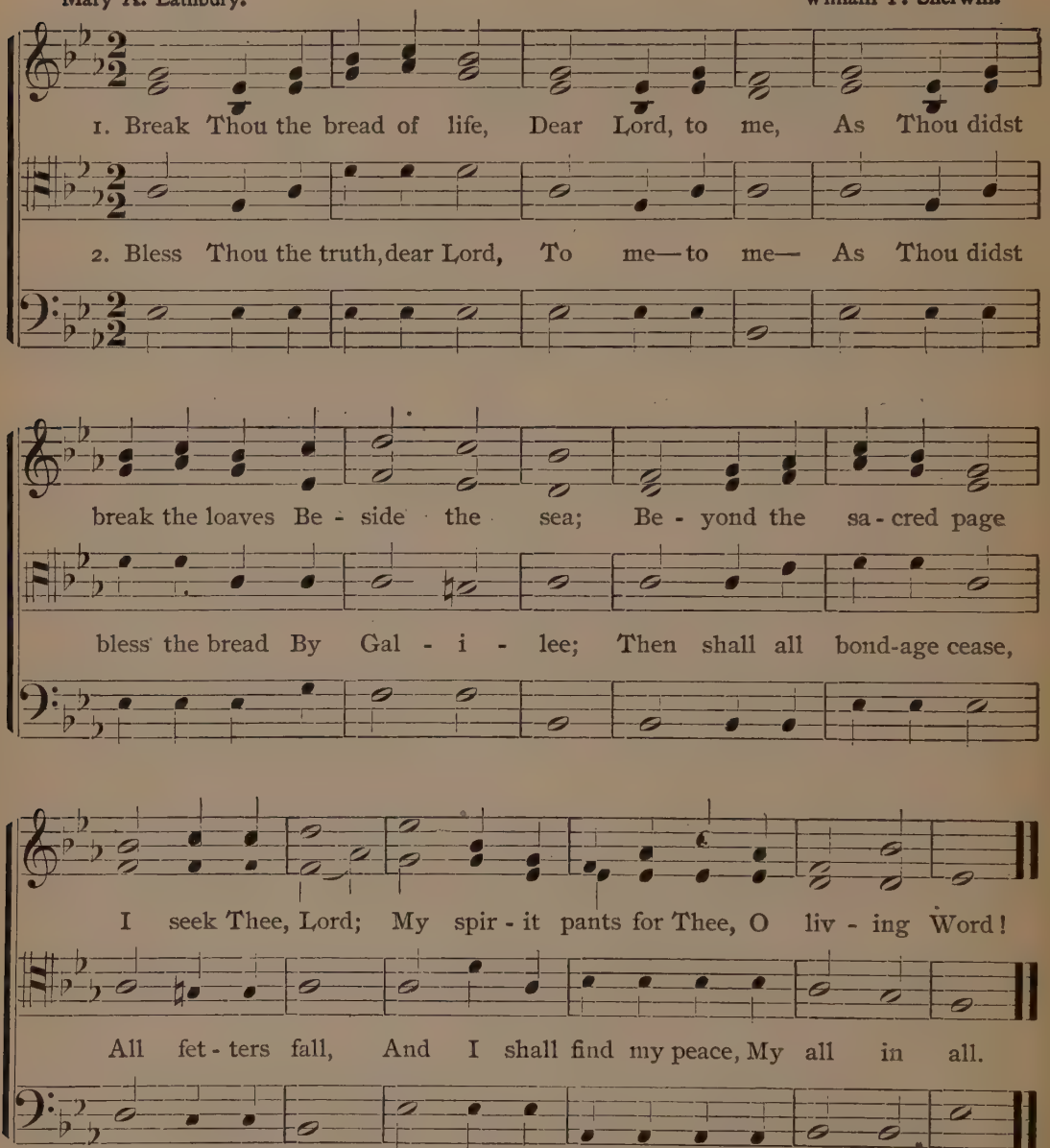
Parting Hymn.

John Newton. L. T. Downes.



Break Thou the Bread of Life.

Mary A. Lathbury. William F. Sherwin.

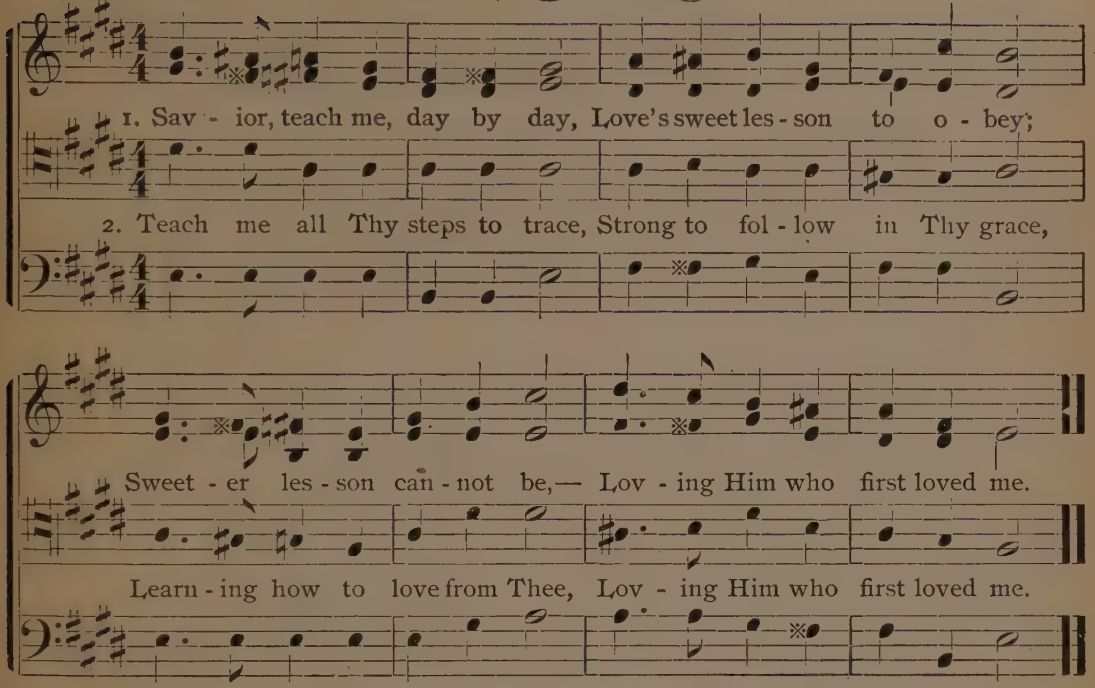


Compound Accidentals.—When a line or space is sharped in the signature and it is necessary to sharp it again in the measure, a device is used called a Double Sharp, (𝄪) When a line or space is flatted in the signature and it is neccessary to flat it again in the measure, a device is used called a Double Flat, (𝄫).

To restore a degree that is Double Sharped to its proper condition in the key, a Natural and a Sharp are used, (♮♯). To restore a degree that has been Double Flatted to its proper condition in the key, a Natural and a Flat are used, (♮♭). These characters are called *Compound Accidentals.*

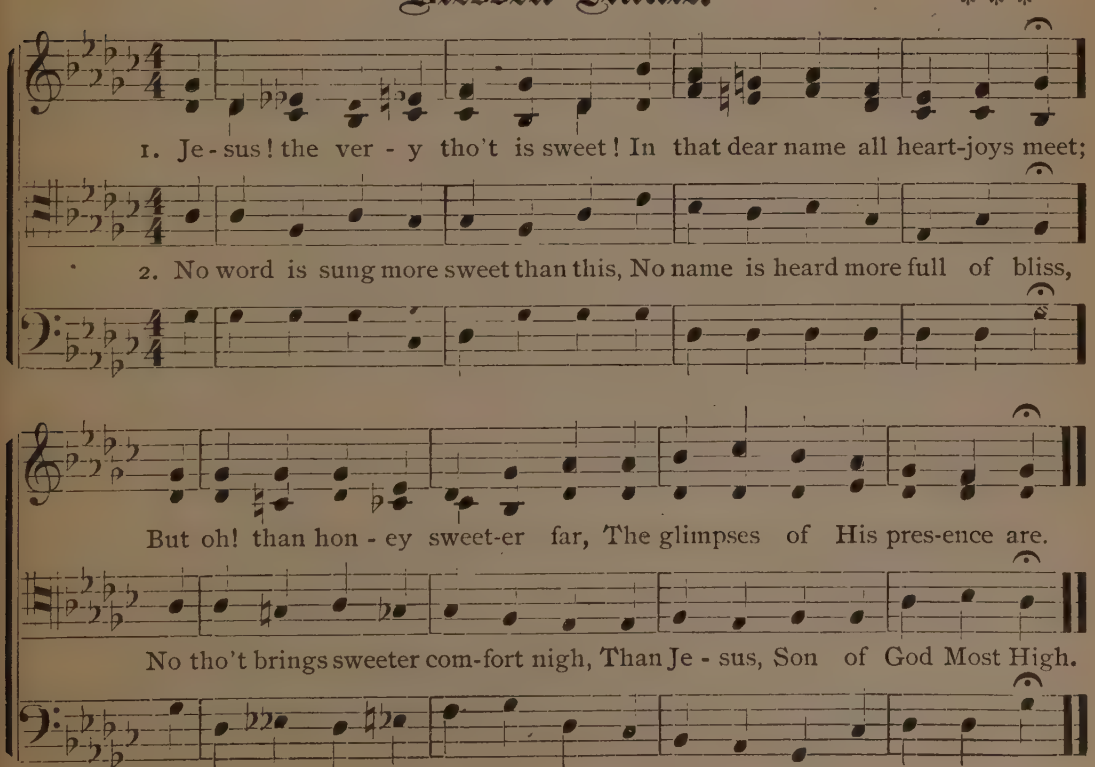
Savior, Teach Me.

Jane E. Leason. * * *



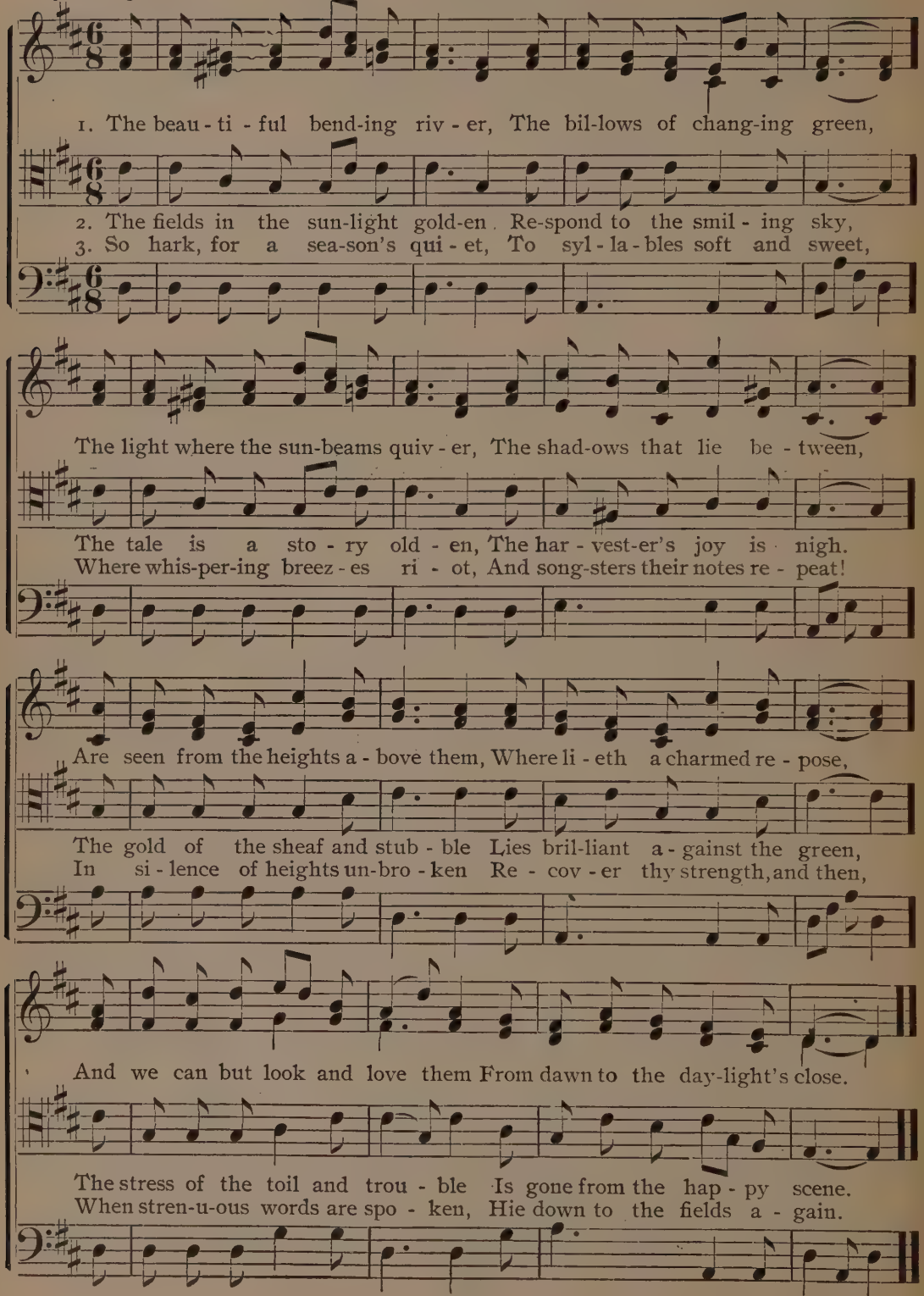
Blessed Name.

* * *



On the Heights.

Julia H. Johnston. D. B. Towner.

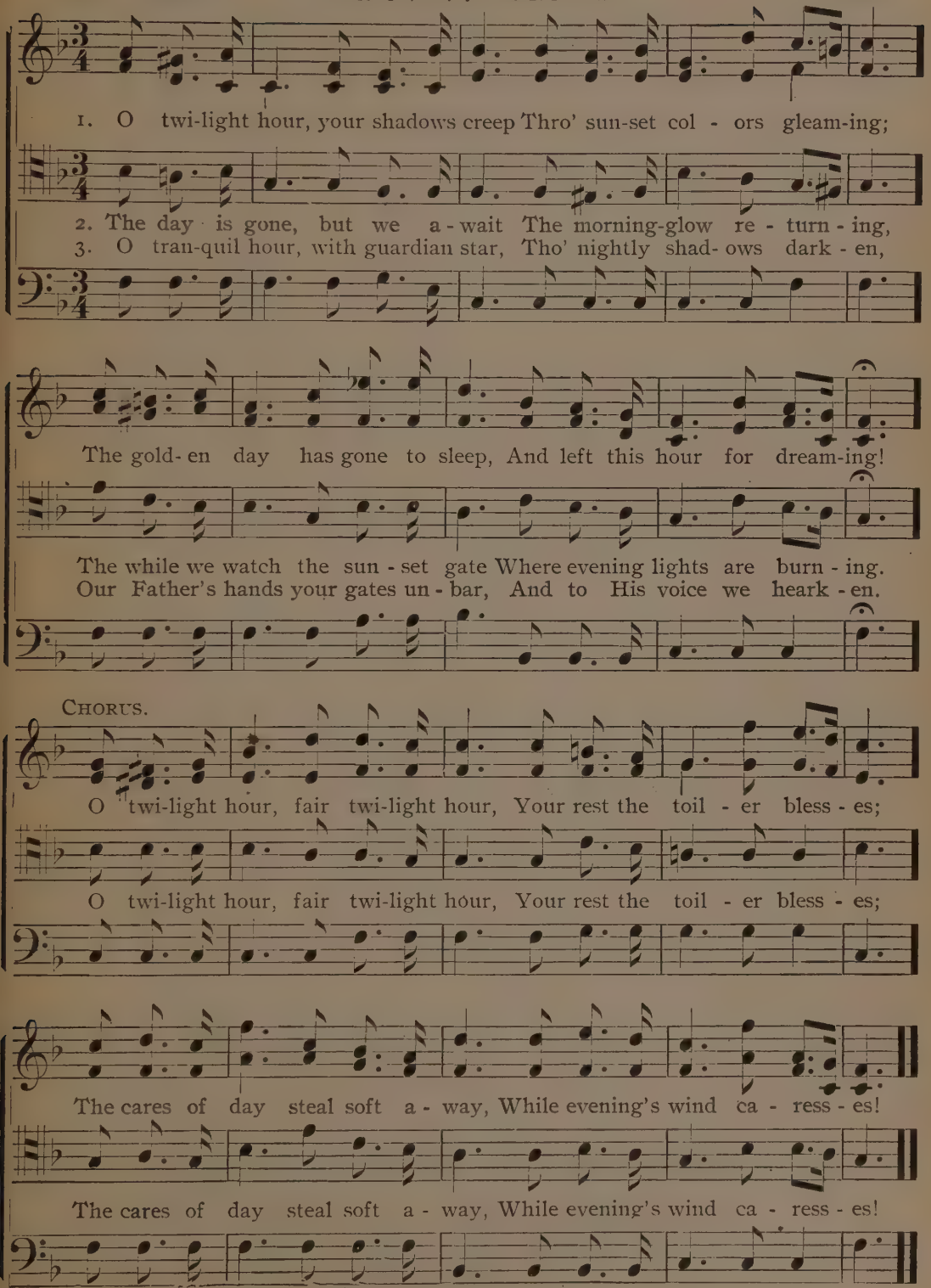


The Twilight Hour.

Julia H. Johnston.

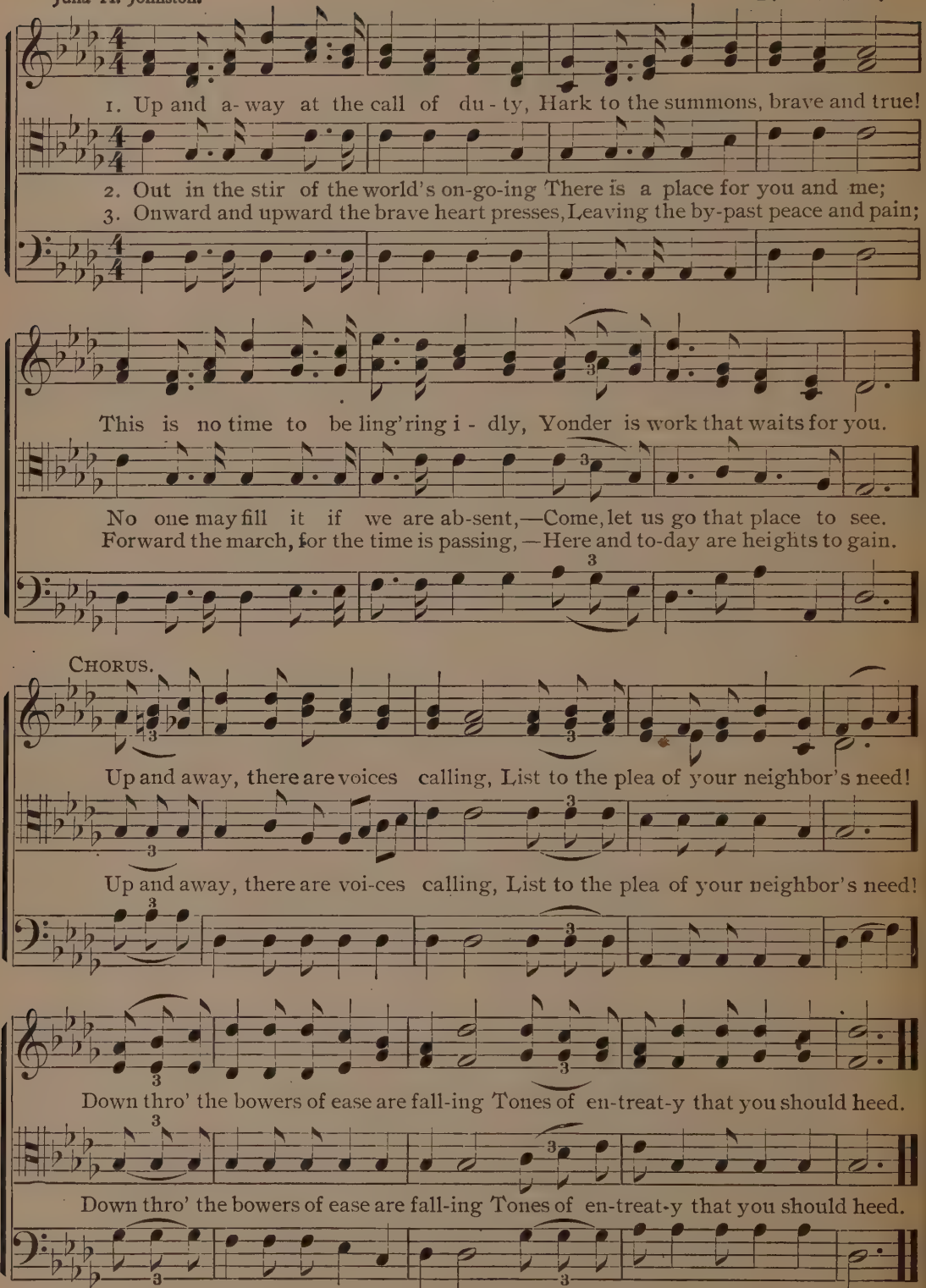
Copyright, 1907, by Daniel B. Towner.

D. B. Towner.



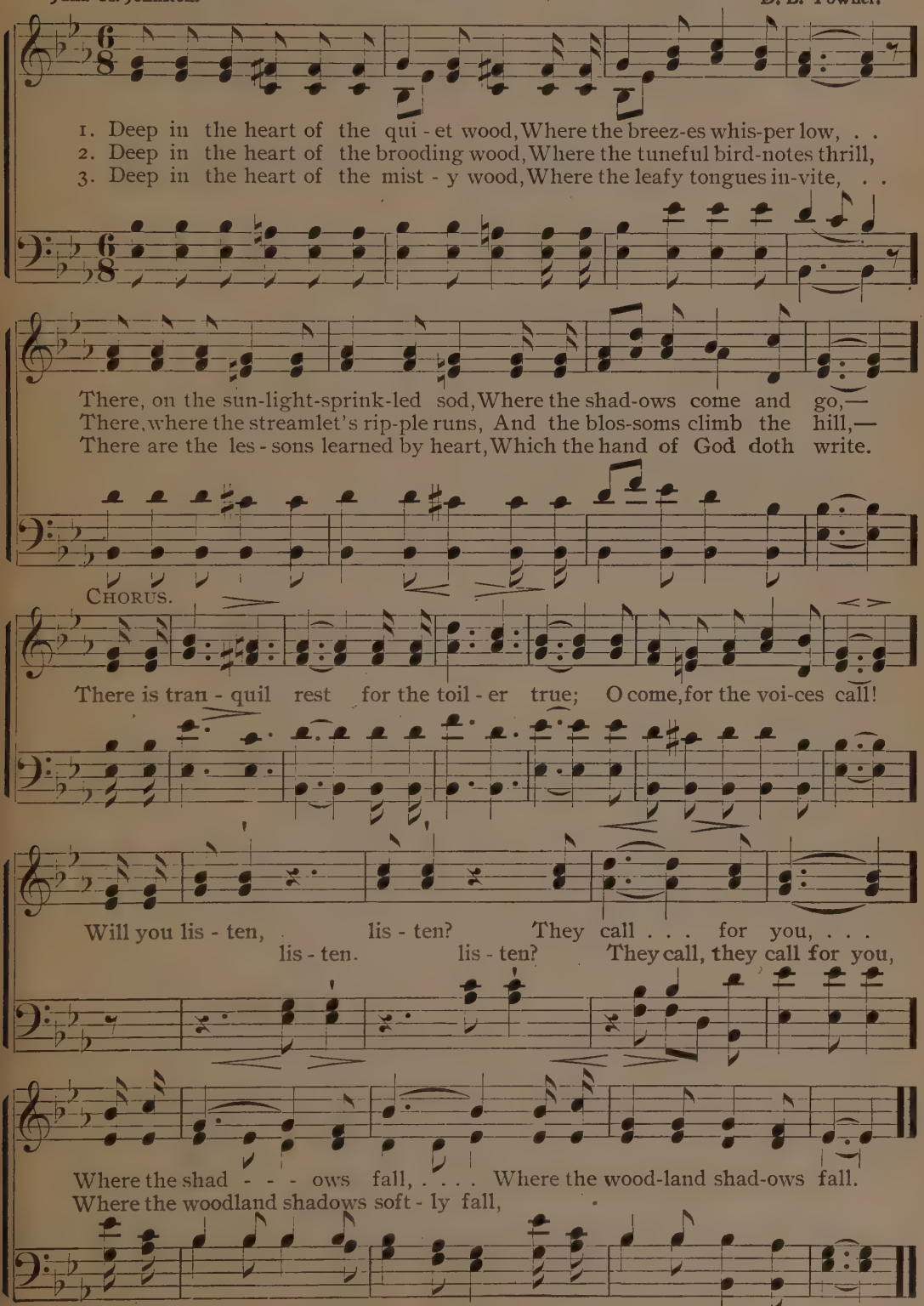
Up and Away.

Julia H. Johnston. D. B. Towner.



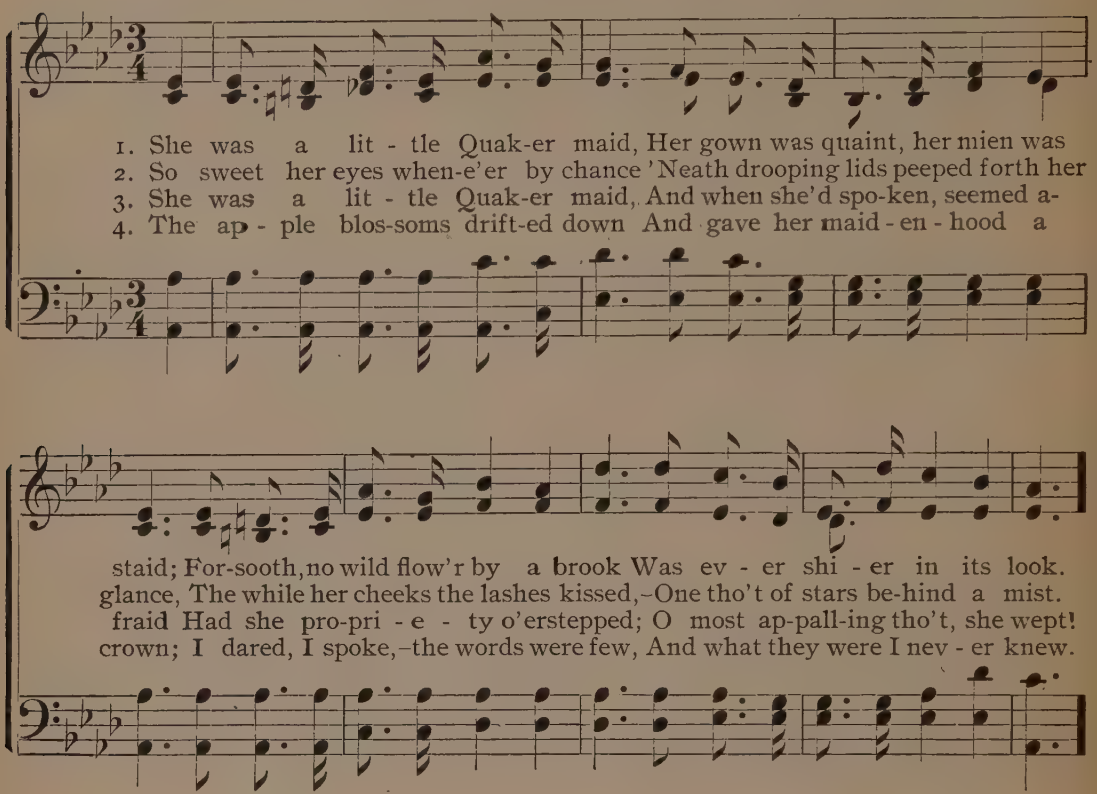
Deep in the Heart of the Wood.

Julia H. Johnston. D. B. Towner.

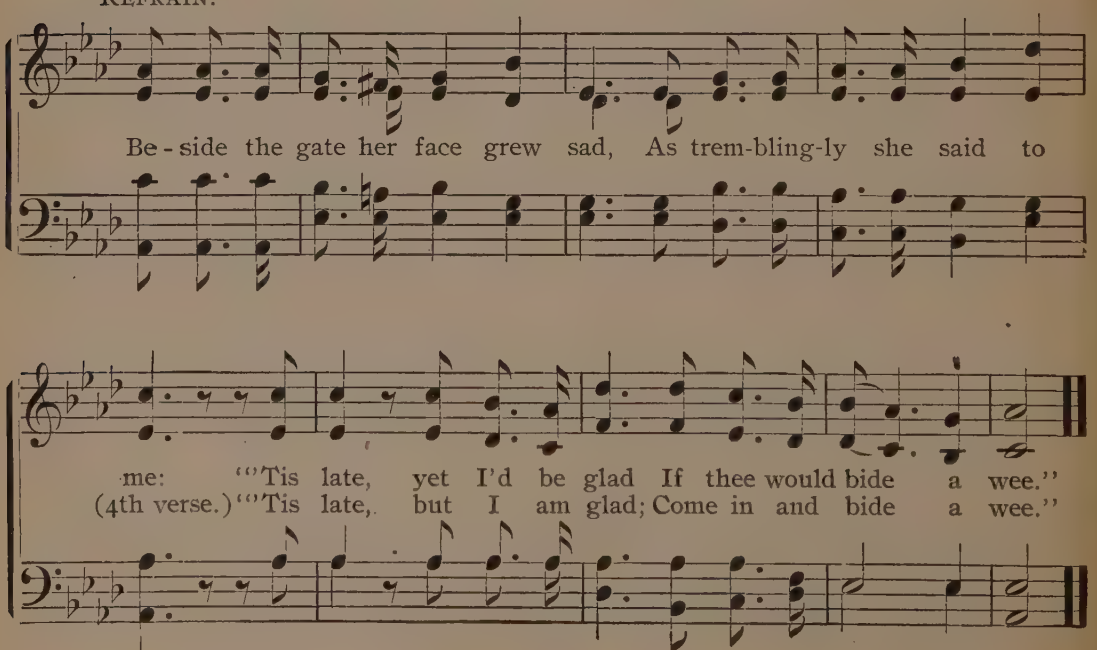


The Little Quaker Maid.

S. M. Peck, arr. D. B. Towner.



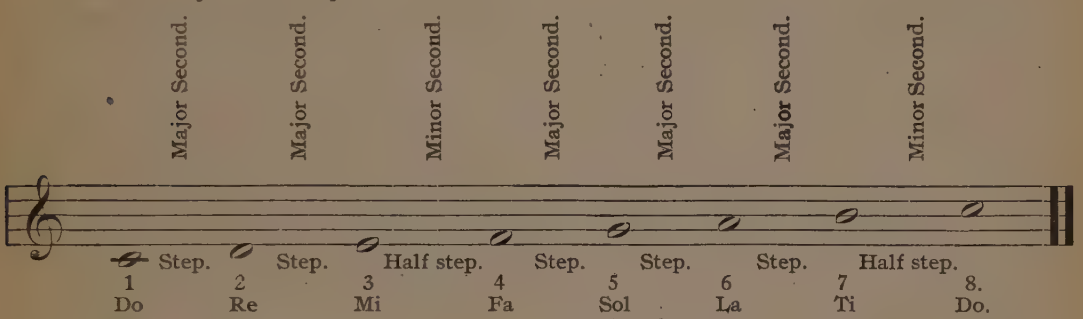
REFRAIN.



The effect of two tones, heard at or near the same time is an *interval*. The difference in pitch of two tones is also an *interval*. An interval involving only one degree of the staff is a *prime*. If the tones are a half step apart it is an *augmented prime*. An interval involving two degrees of the staff is a second, three degrees a third, four degrees a fourth, five degrees a fifth, six degrees a sixth, seven degrees a seventh, eight degrees an eighth or octave.

The Major Scale is a series of eight tones and seven intervals, all of which are seconds. These seconds, however, are not all the same. The intervals between 3 and 4, and 7 and 8, involve two degrees, but they are half steps, while the others are steps. A second which is a step is a *major second*; a second which is only a half step is a *minor second*.

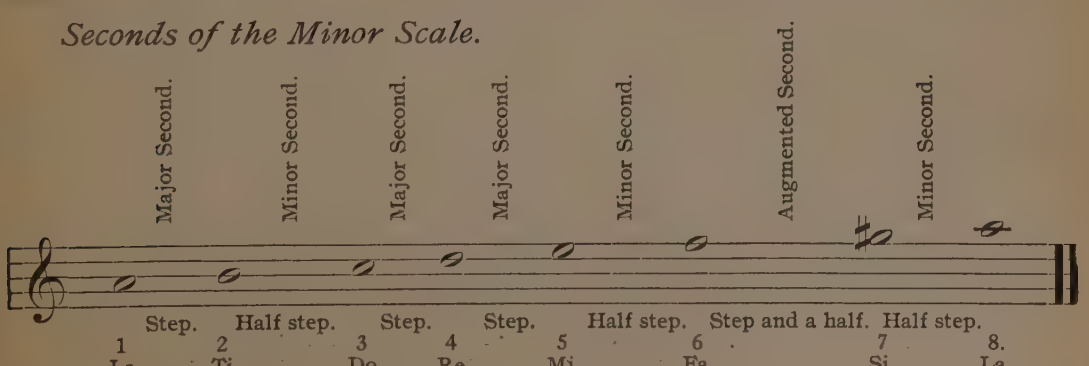
Seconds of the Major Scale.



Minor Keys.—Thus far the keys introduced have been major keys. We now introduce the *minor keys*, which are so closely related to the major keys that they are called *relative minor*. They are so similar that one who can read the key of C can also read the key of A minor, which is the relative minor of the key of C. The tones of the minor key are the same as those of its relative major, except one, and that one is the same as sharp five of the major, so that the same syllable is applied to it in either case, thus making the syllables used in either key the same. This tone which differs from the major key is not represented in the signature place, but is represented in the measure where it is used. This leaves the signature the same as that of its relative major.

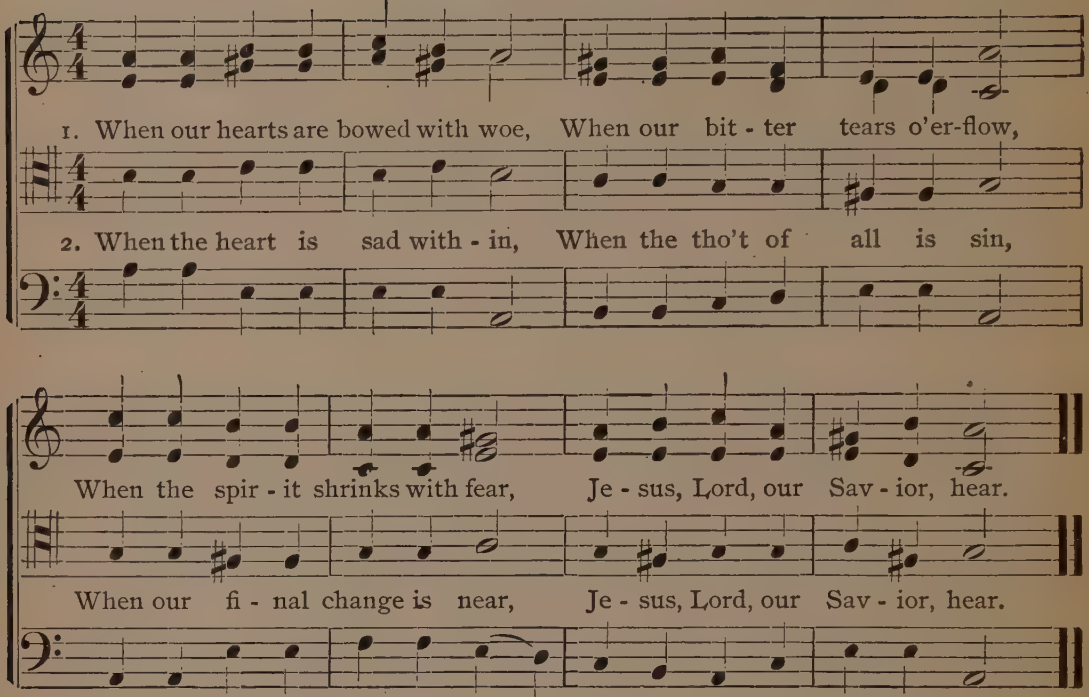
The Minor Scale is a series of eight tones and seven intervals, all of which are seconds. These seconds, however, are not all the same, neither are they like those of the major scale. We find that between 2 and 3, 5 and 6, 7 and 8, the intervals are minor seconds, while between 1 and 2, 3 and 4, 4 and 5, they are major seconds, and between 6 and 7 the interval is a step and a half, or an *augmented second*. Thus we find that the minor scale contains three kinds of seconds, viz., minor, major and augmented. Since the signature of the relative minor is the same as that of the major, the syllable names are the same.

Seconds of the Minor Scale.



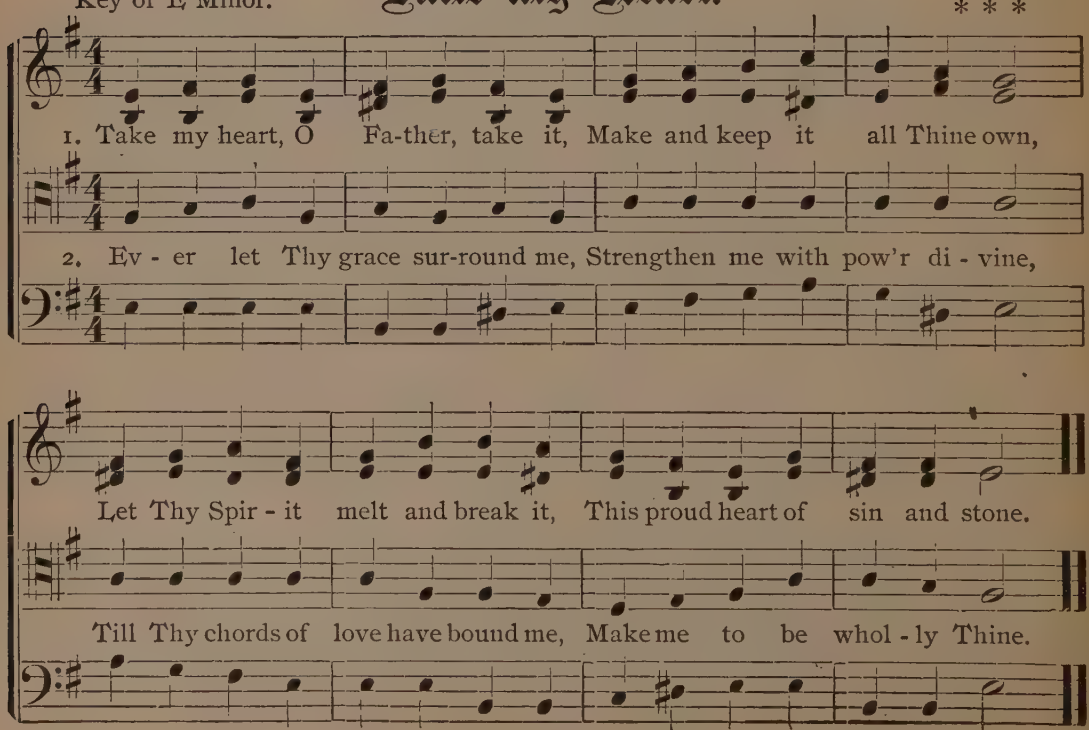
Savior, Hear.

Key of A Minor. * * *



Take my Heart.

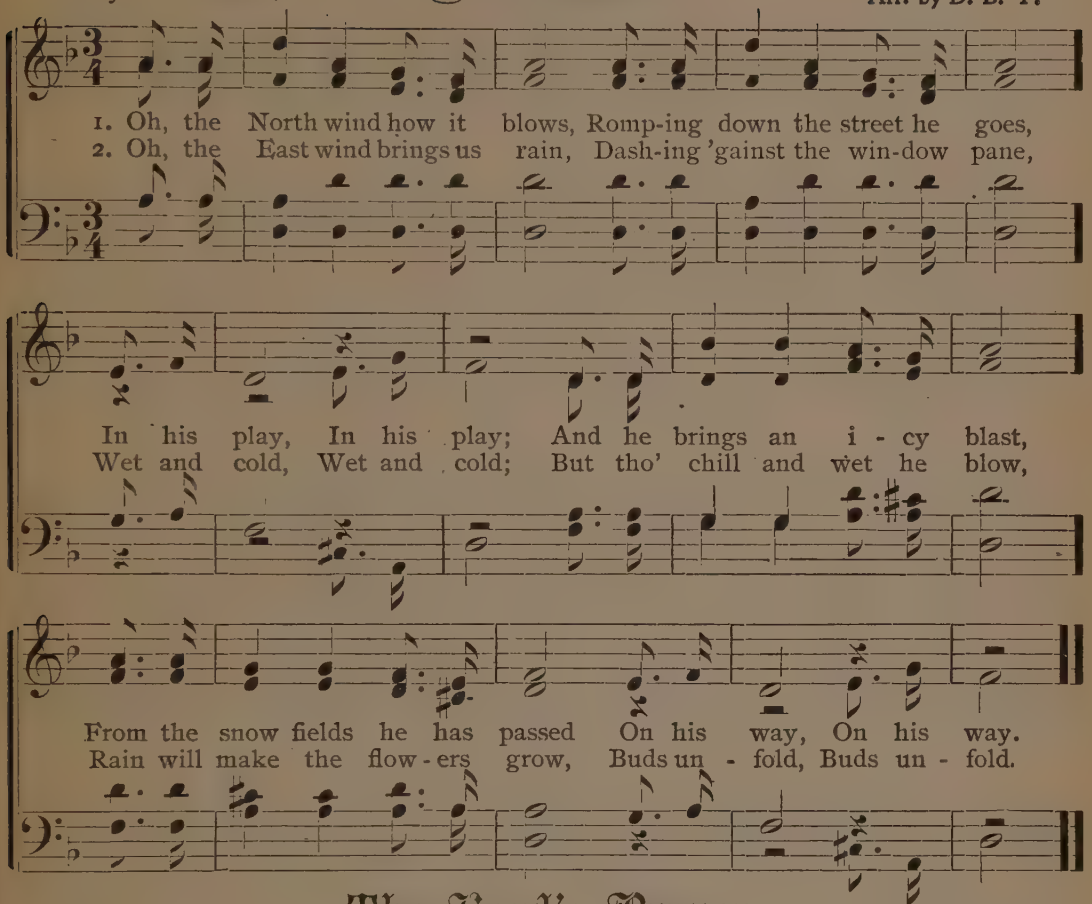
Key of E Minor. * * *



Key of D Minor.

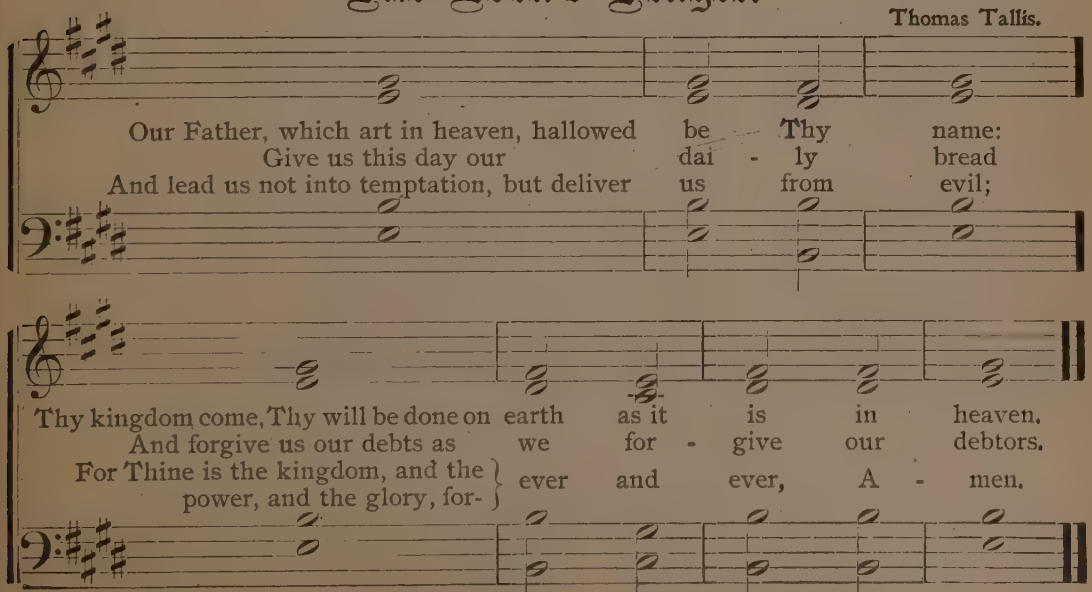
The Wind.

Arr. by D. B. T.



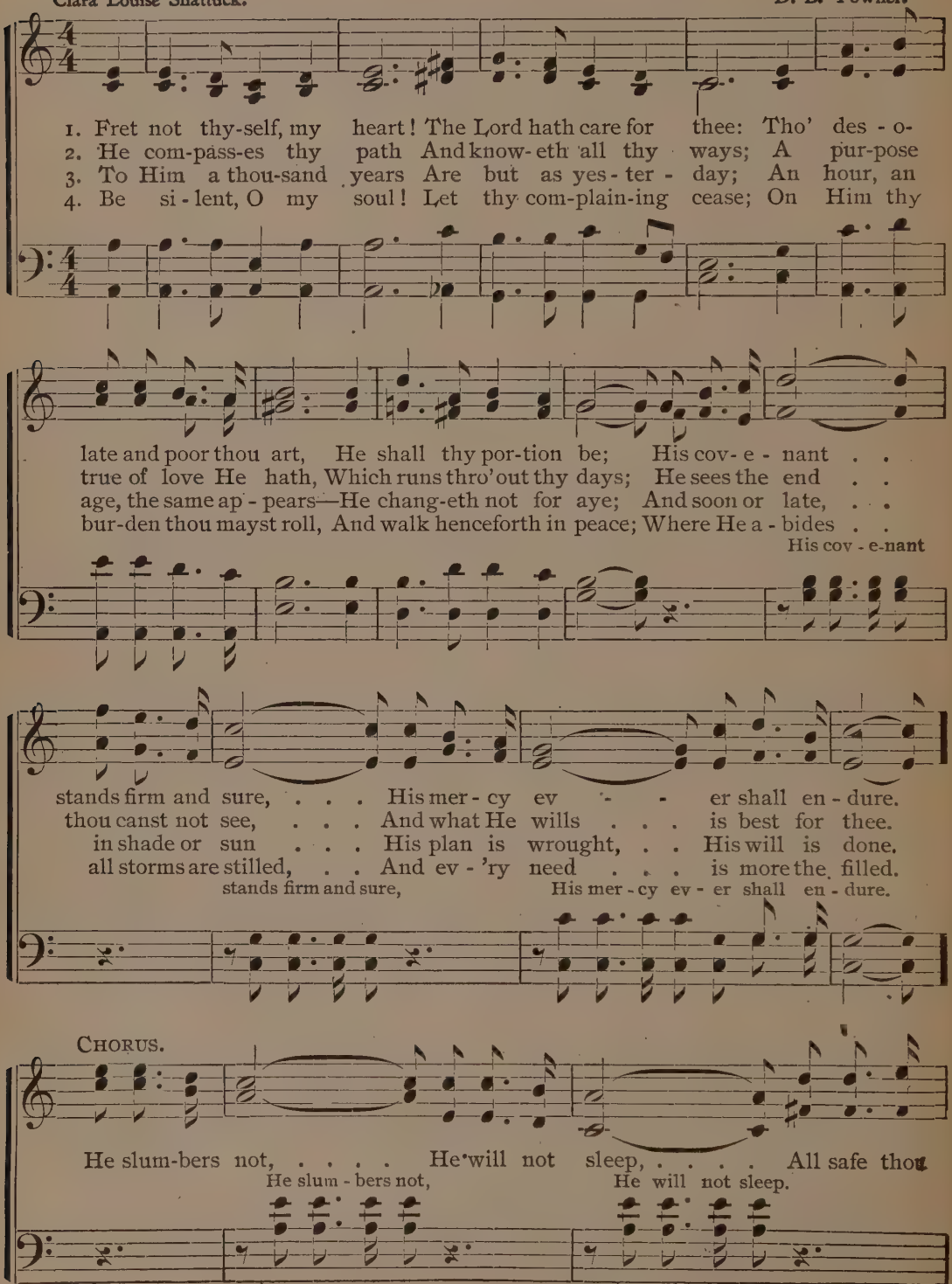
The Lord's Prayer.

Thomas Tallis.

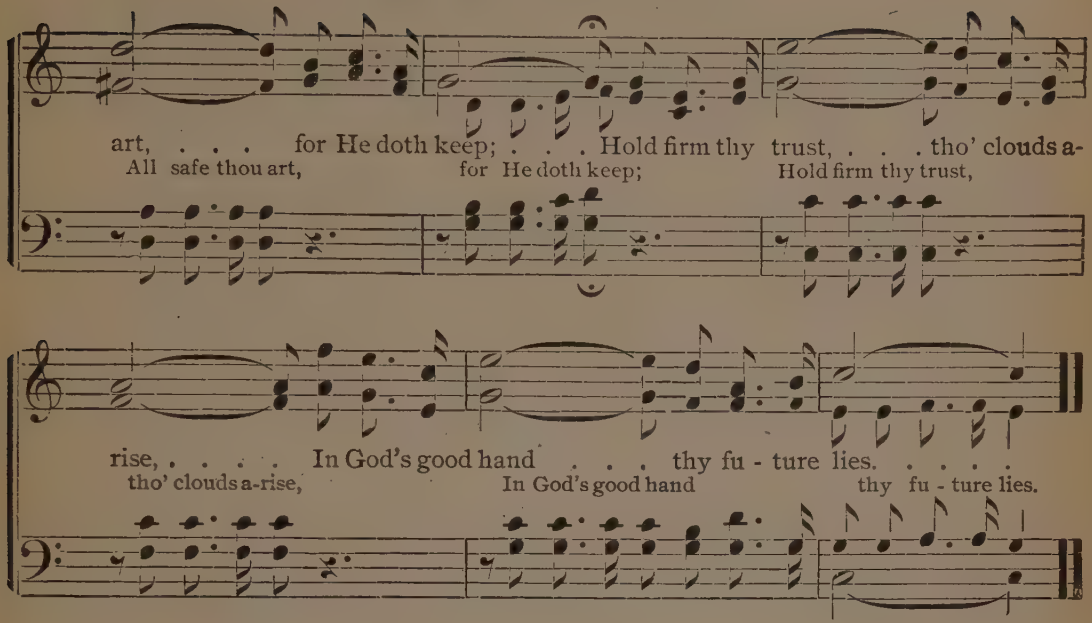


He Slumbers Not.

Clara Louise Shattuck. D. B. Towner.

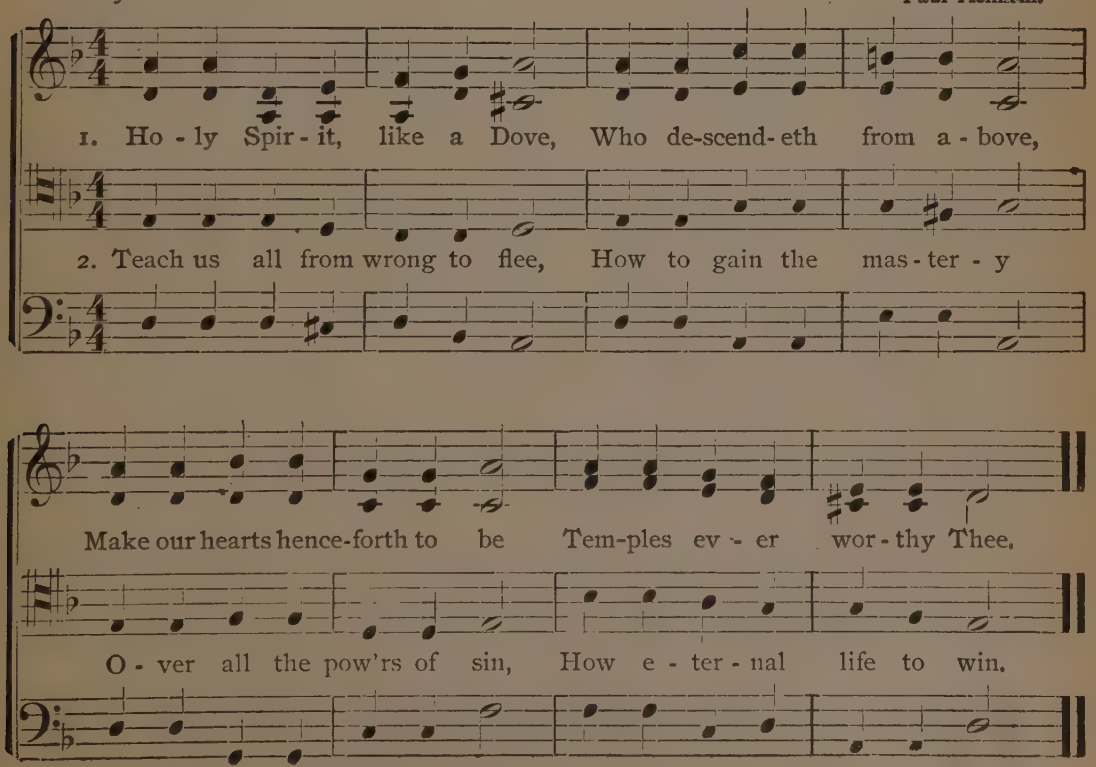


Be Slumbers Not.



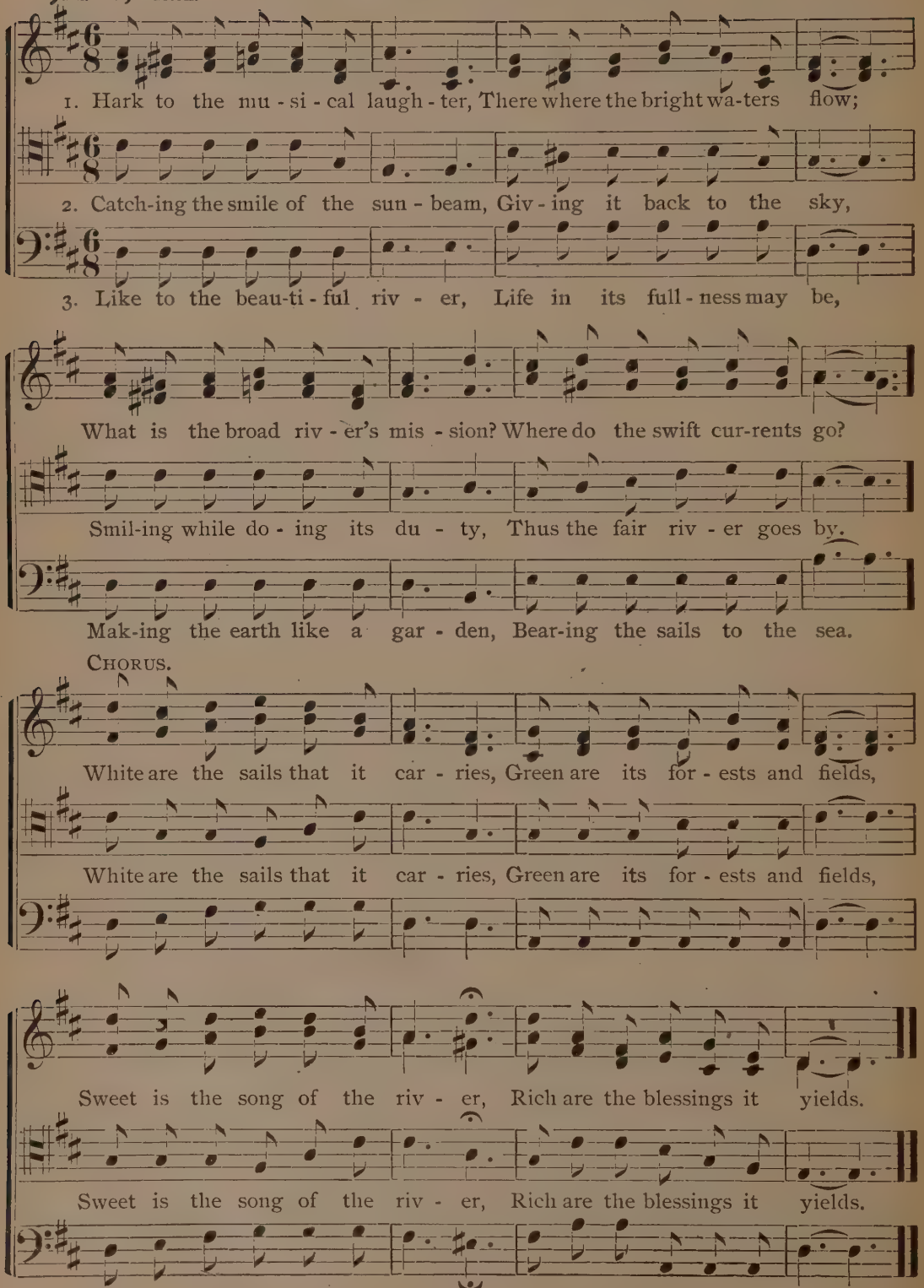
Holy Spirit, Like a Dove.

Key of D Minor. Paul Heinlein.



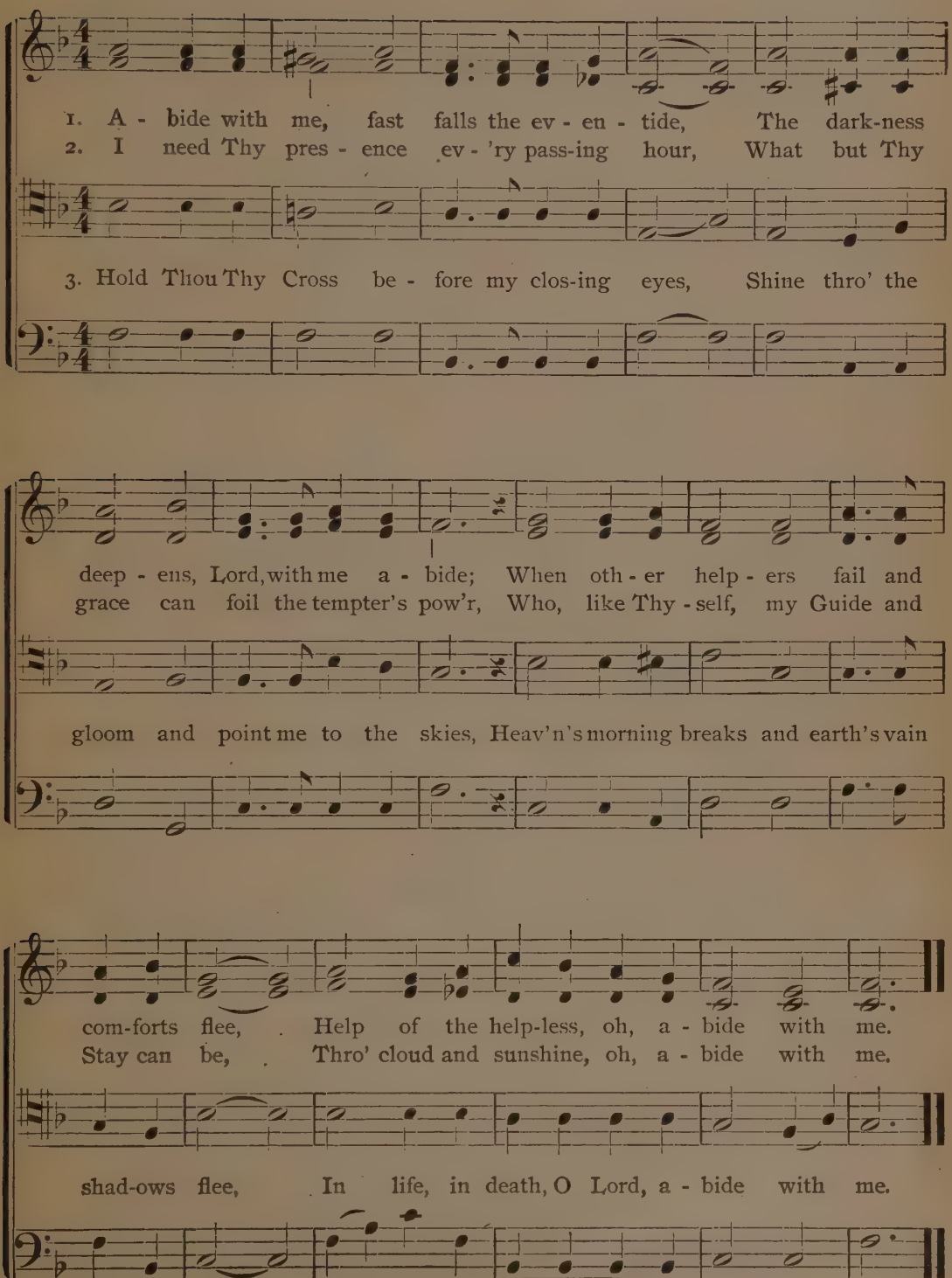
The River's Mission.

Julia H. Johnston. D. B. Towner.



Abide with Me.

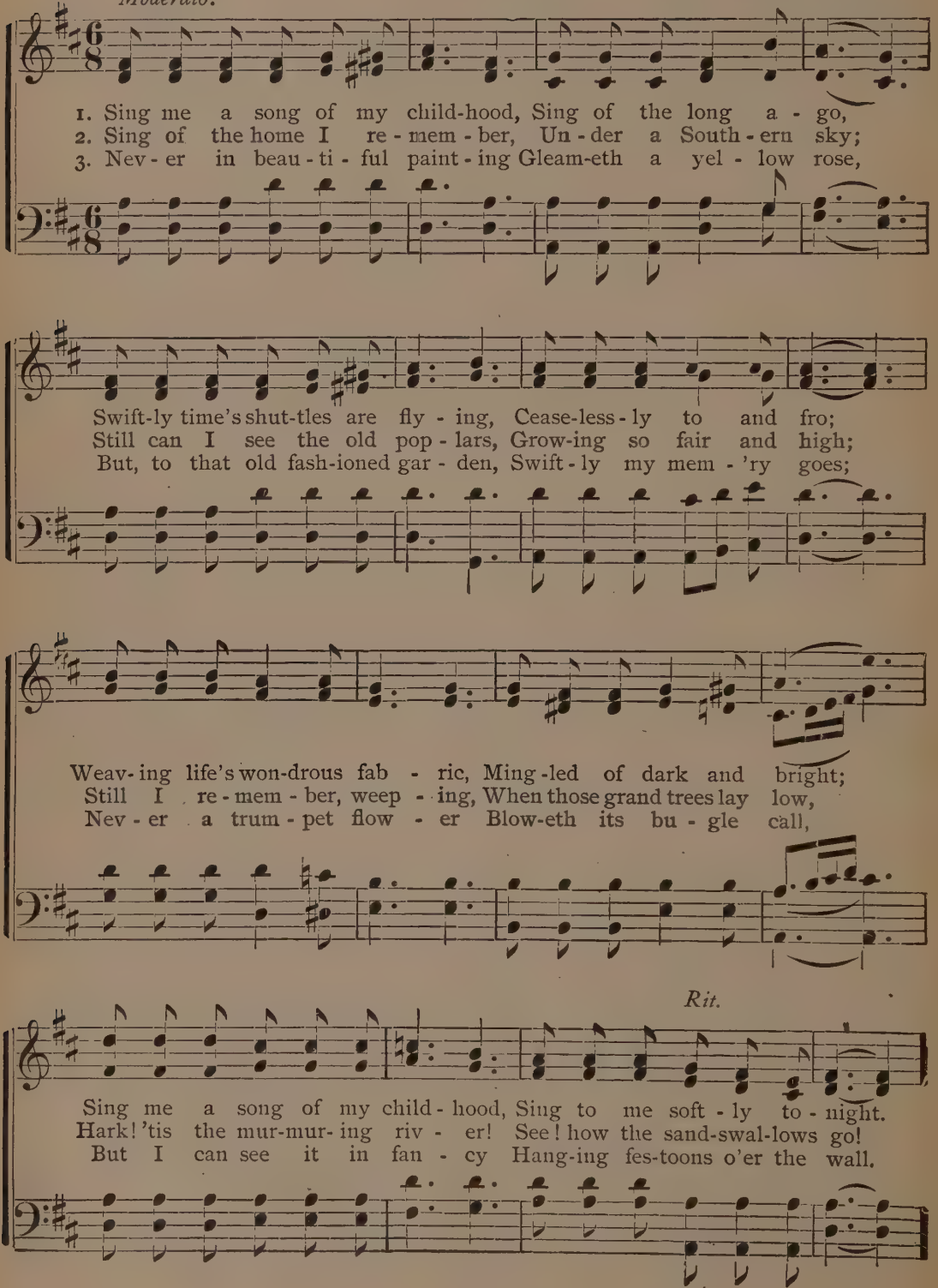
Legato. Warren C. Coffin.



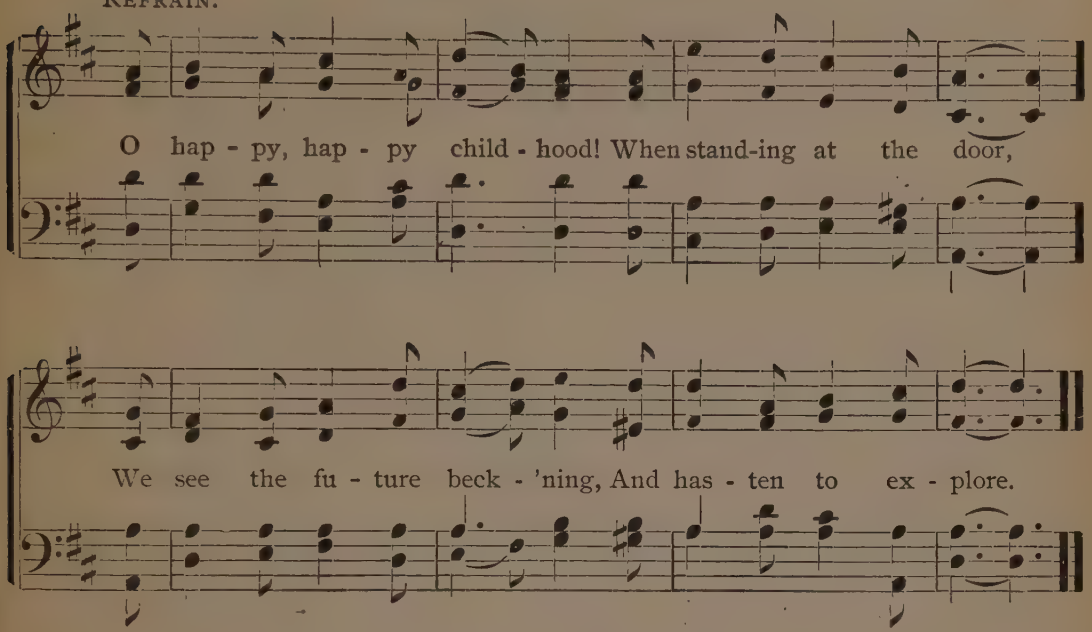
Sing Me a Song of my Childhood.

Flora Kirkland. J. E. Delmarter.

Moderato.

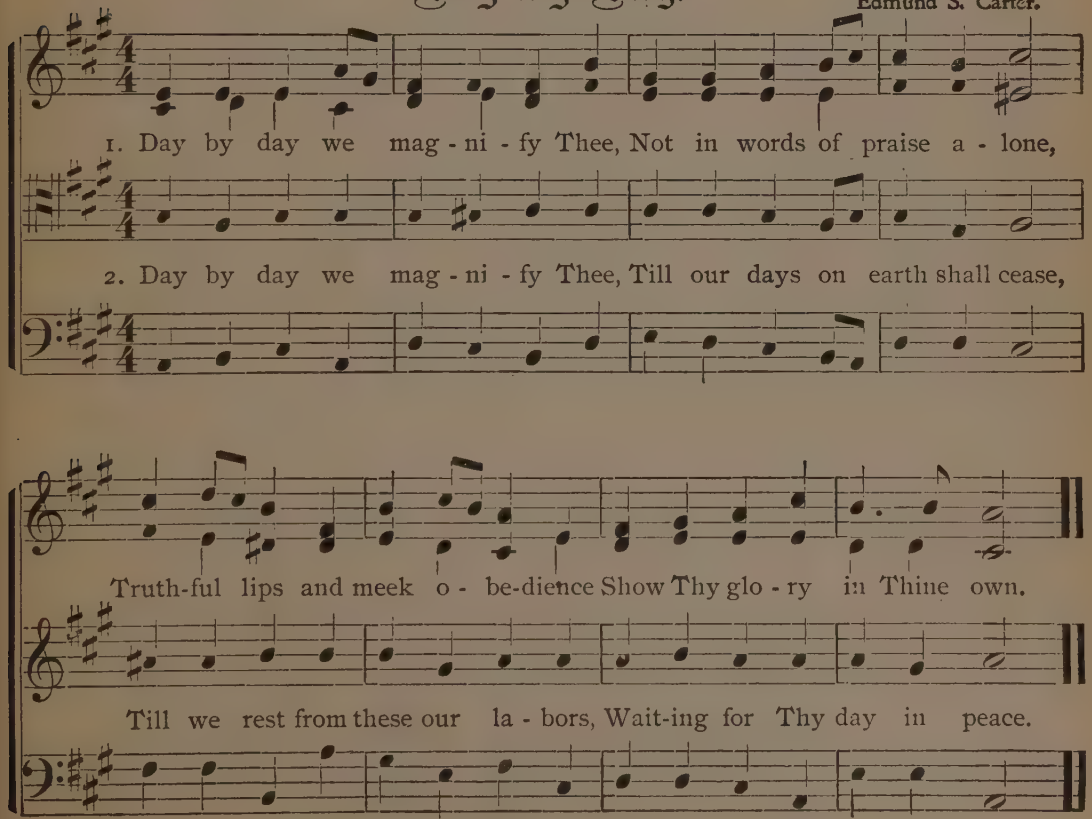


REFRAIN.



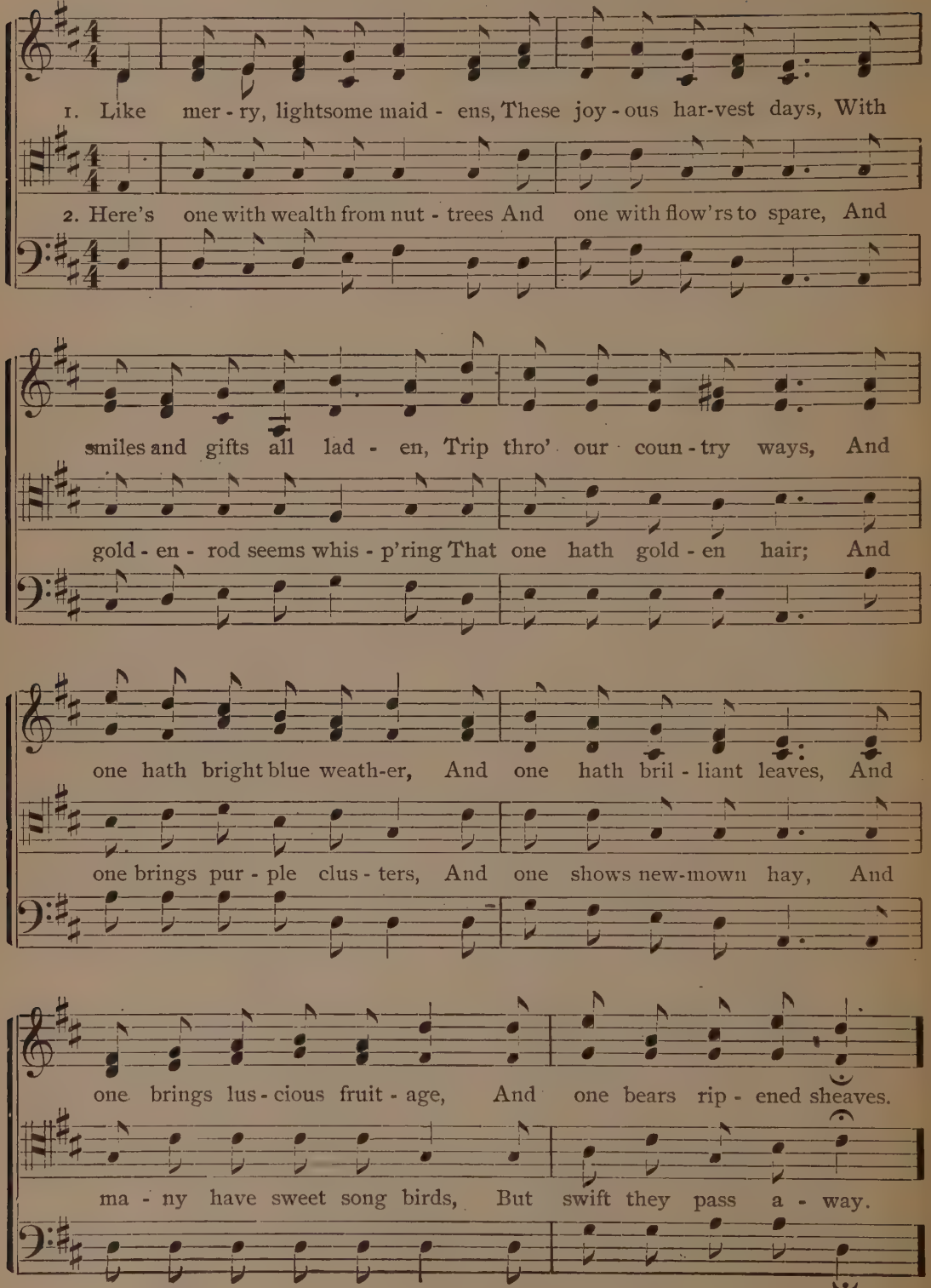
Day by Day.

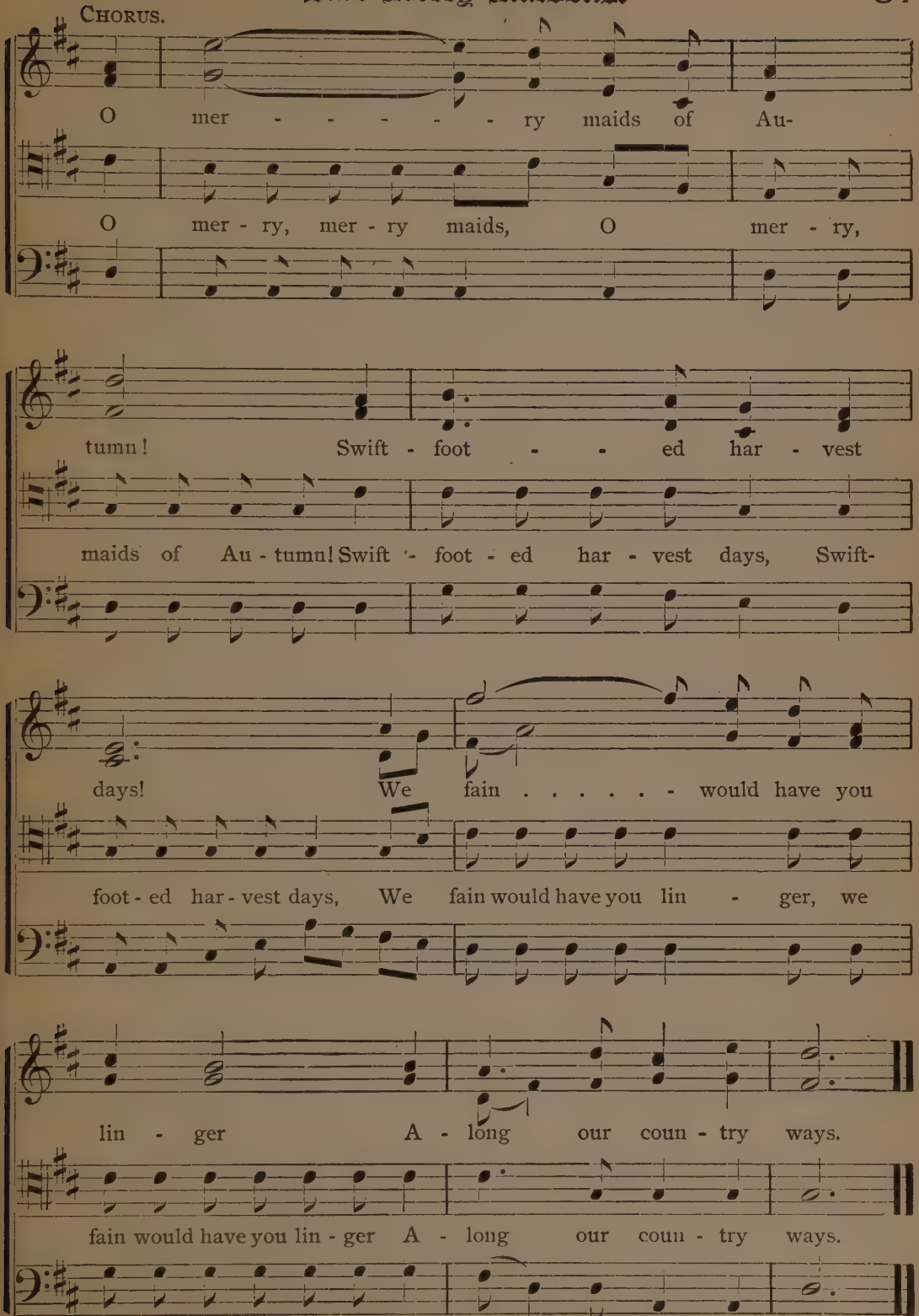
Edmund S. Carter.



Like Merry Maidens.

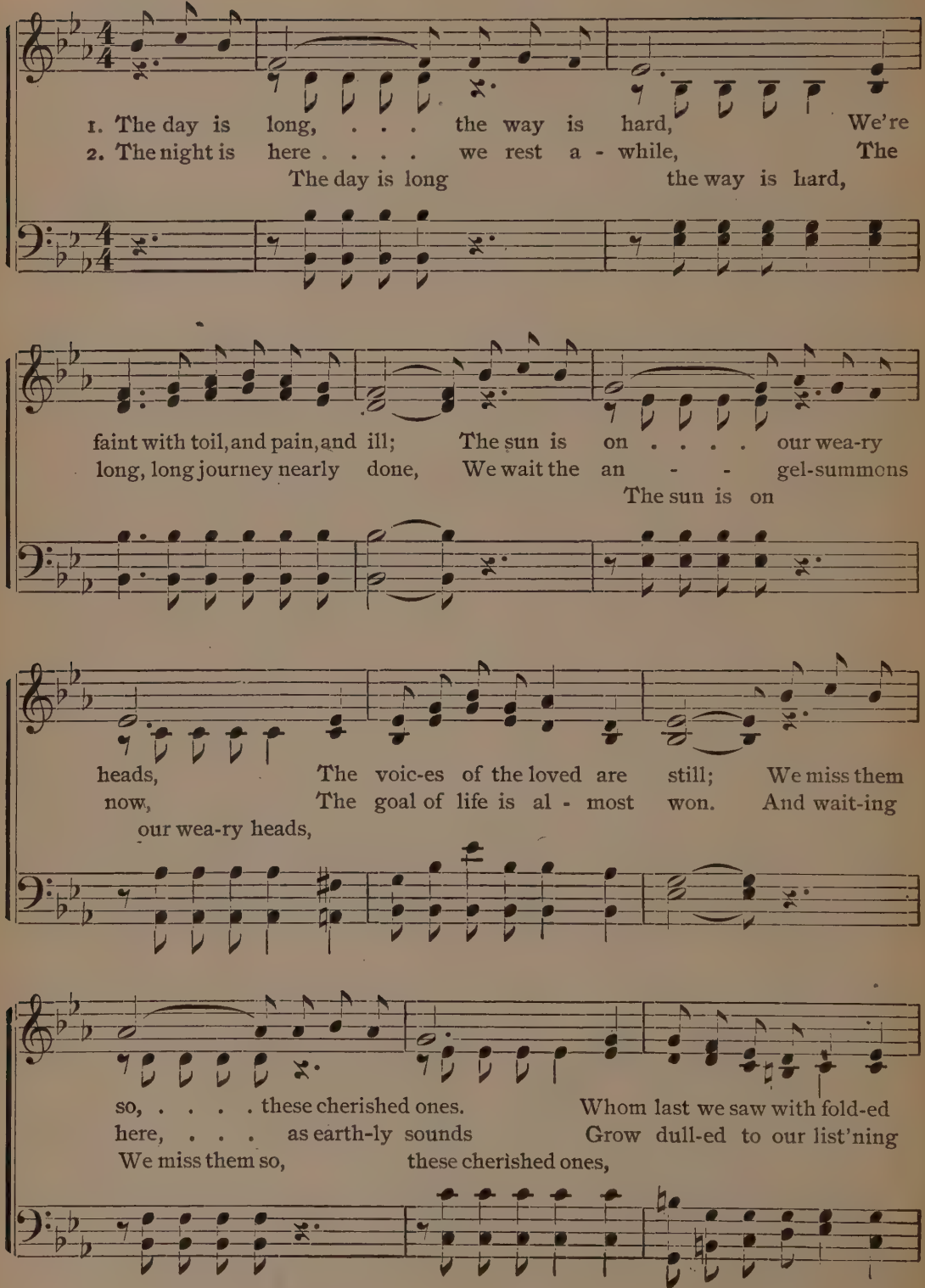
Flora Kirkland. D. B. Towner.

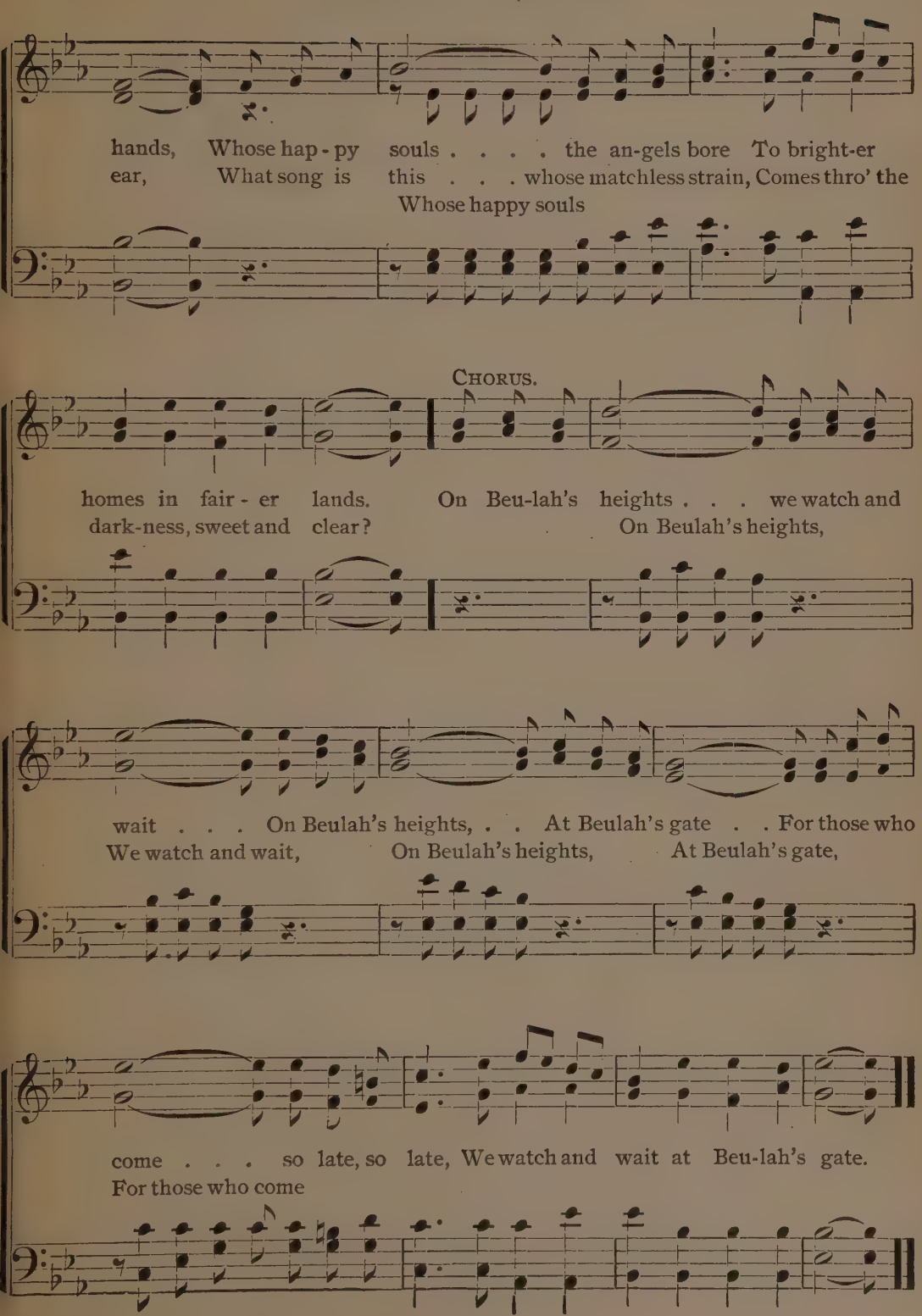



Chorus.
O mer - - - - - ry maids of Au-
O mer - ry, mer - ry maids, O mer - ry,
tumn! Swift - foot - - ed har - vest
maids of Au - tumn! Swift - foot - ed har - vest days, Swift-
days! We fain . . . . . would have you
foot - ed har - vest days, We fain would have you lin - ger, we
lin - ger A - long our coun - try ways.
fain would have you lin - ger A - long our coun - try ways.

At Beulah's Gate.

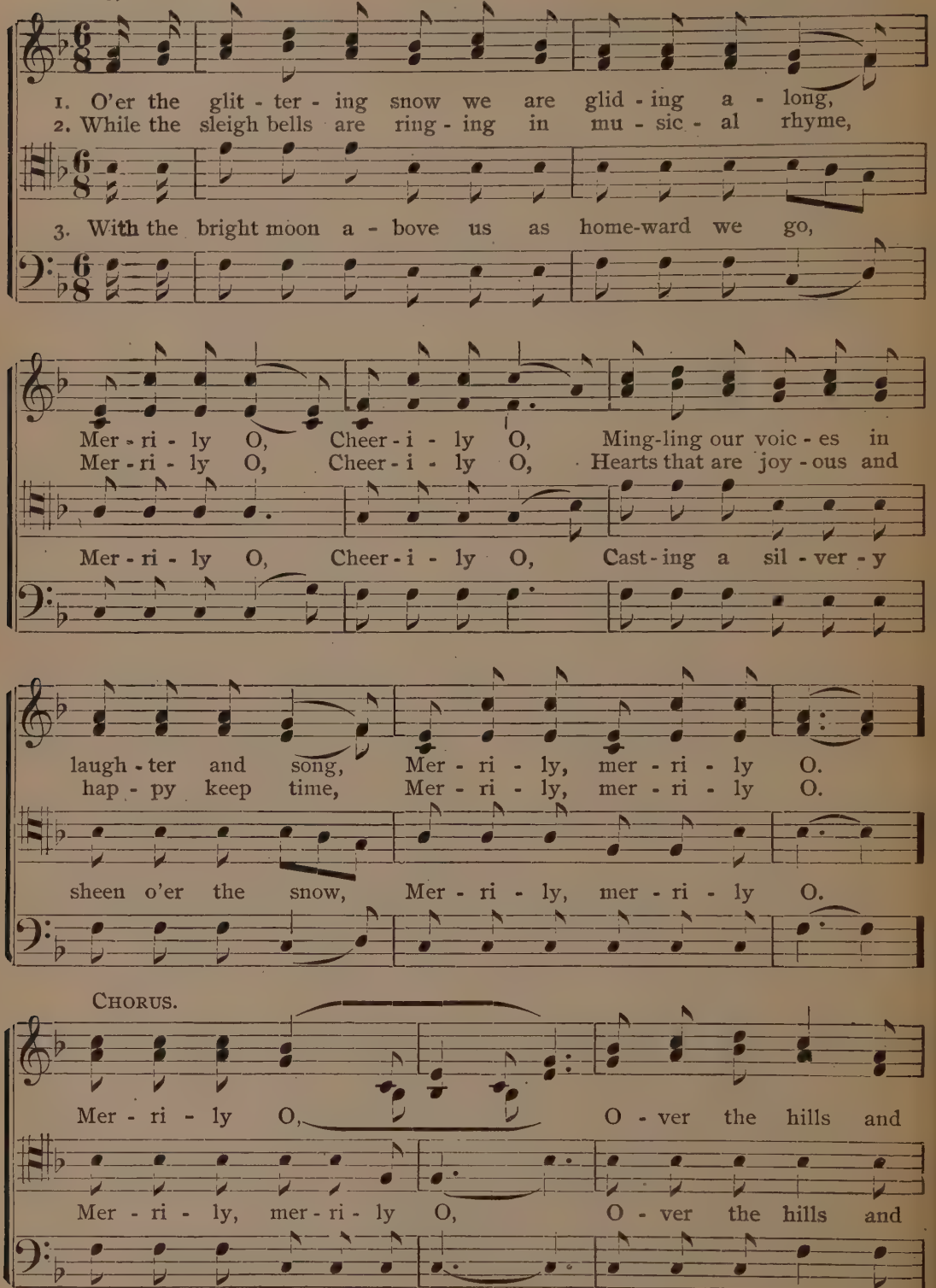
A. L. Davison. D. B. Towner.

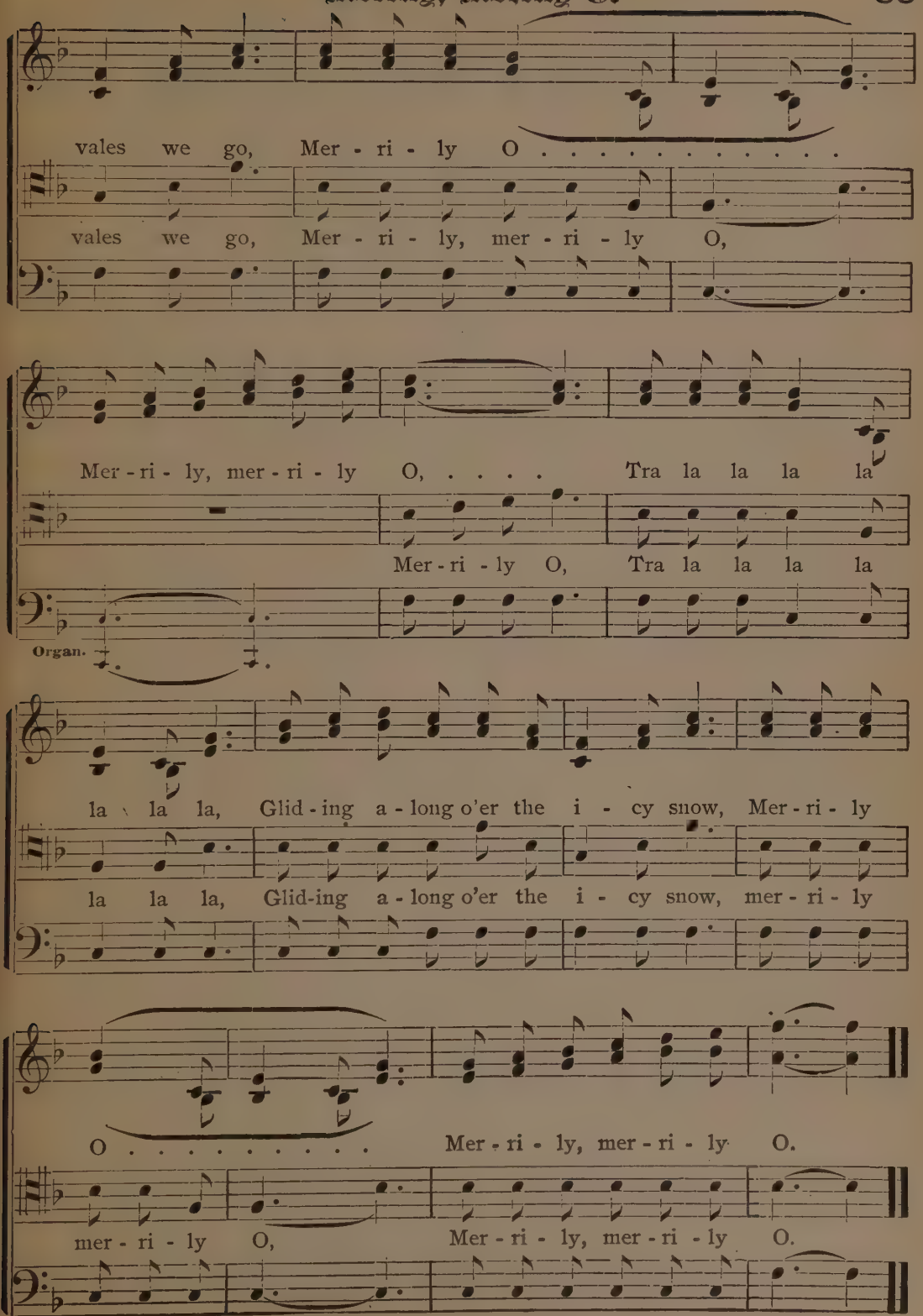



hands, Whose hap - py souls . . . . the an-gels bore To bright-er
ear, What song is this . . . whose matchless strain, Comes thro' the
Whose happy souls
Chorus.
homes in fair - er lands. On Beu-lah's heights . . . we watch and
dark-ness, sweet and clear? On Beulah's heights,
wait . . . On Beulah's heights, . . At Beulah's gate . . For those who
We watch and wait, On Beulah's heights, At Beulah's gate,
come . . . so late, so late, We watch and wait at Beu-lah's gate.
For those who come

Merrily, Merrily O.

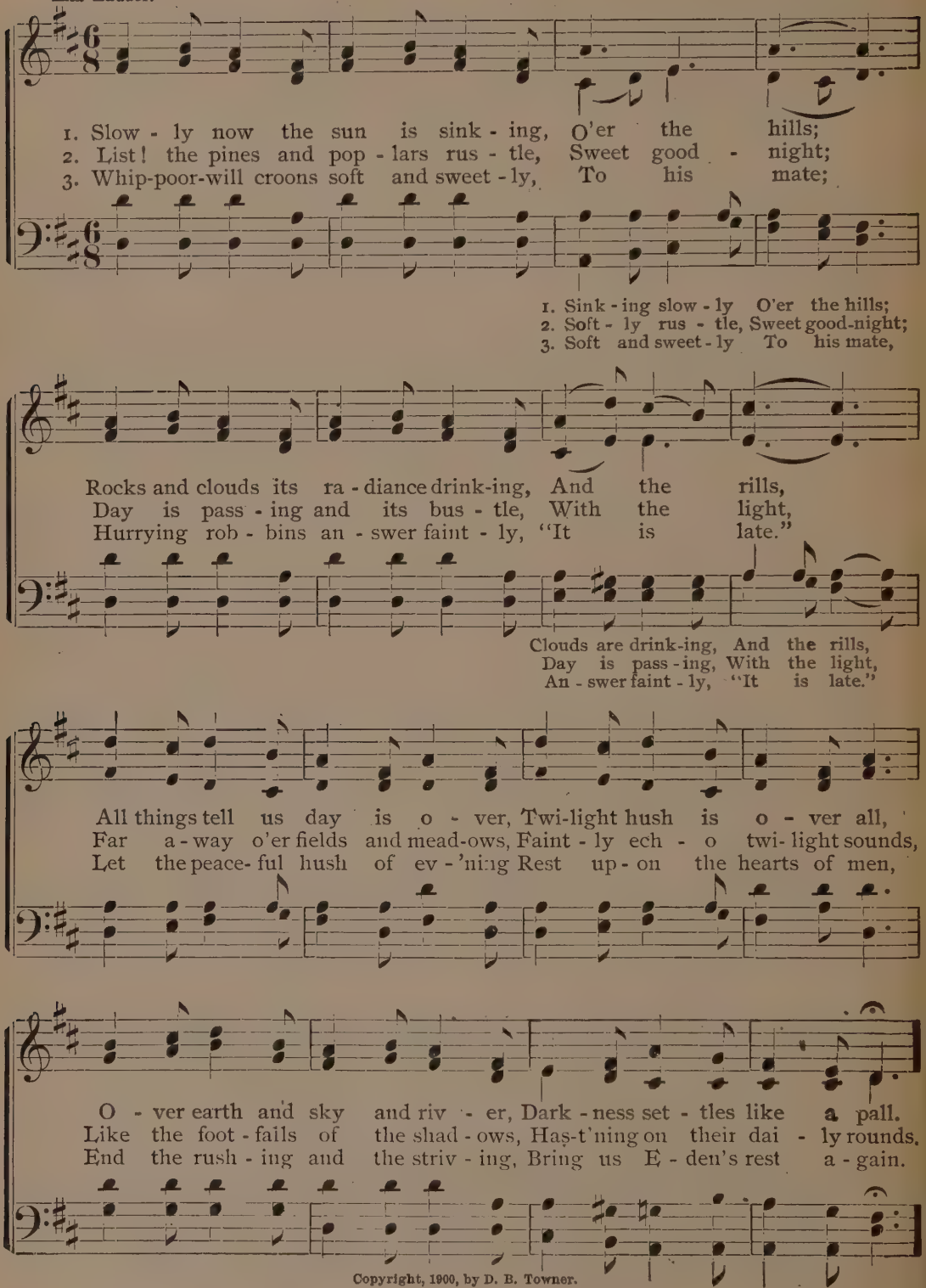
Mrs. O. A. Miller. O. A. Miller.




vales we go, Mer - ri - ly O . . . . . .
vales we go, Mer - ri - ly, mer - ri - ly O,
Mer - ri - ly, mer - ri - ly O, ... Tra la la la la
Mer - ri - ly O, Tra la la la la
Organ.
la la la, Glid - ing a - long o'er the i - cy snow, Mer - ri - ly
la la la, Glid - ing a - long o'er the i - cy snow, mer - ri - ly
O . . . . . Mer - ri - ly, mer - ri - ly O.
mer - ri - ly O, Mer - ri - ly, mer - ri - ly O.

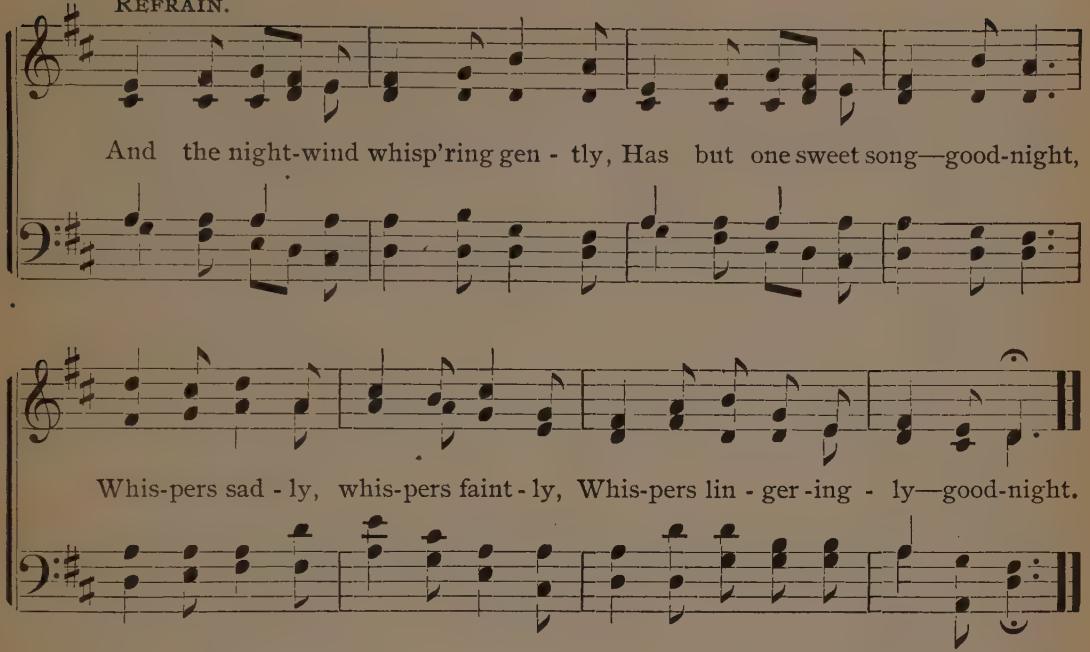
Slowly Now the Sun is Sinking.

Ella Lauder. D. B. Towner.



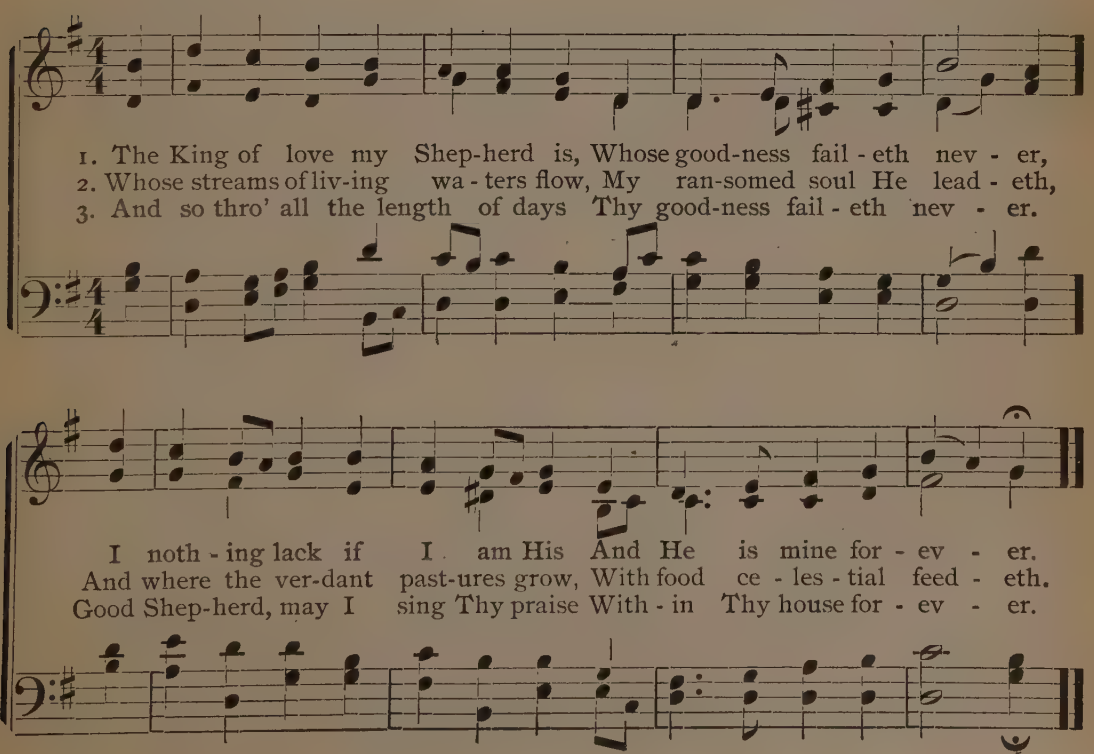
Copyright, 1900, by D. B. Towner.

REFRAIN.



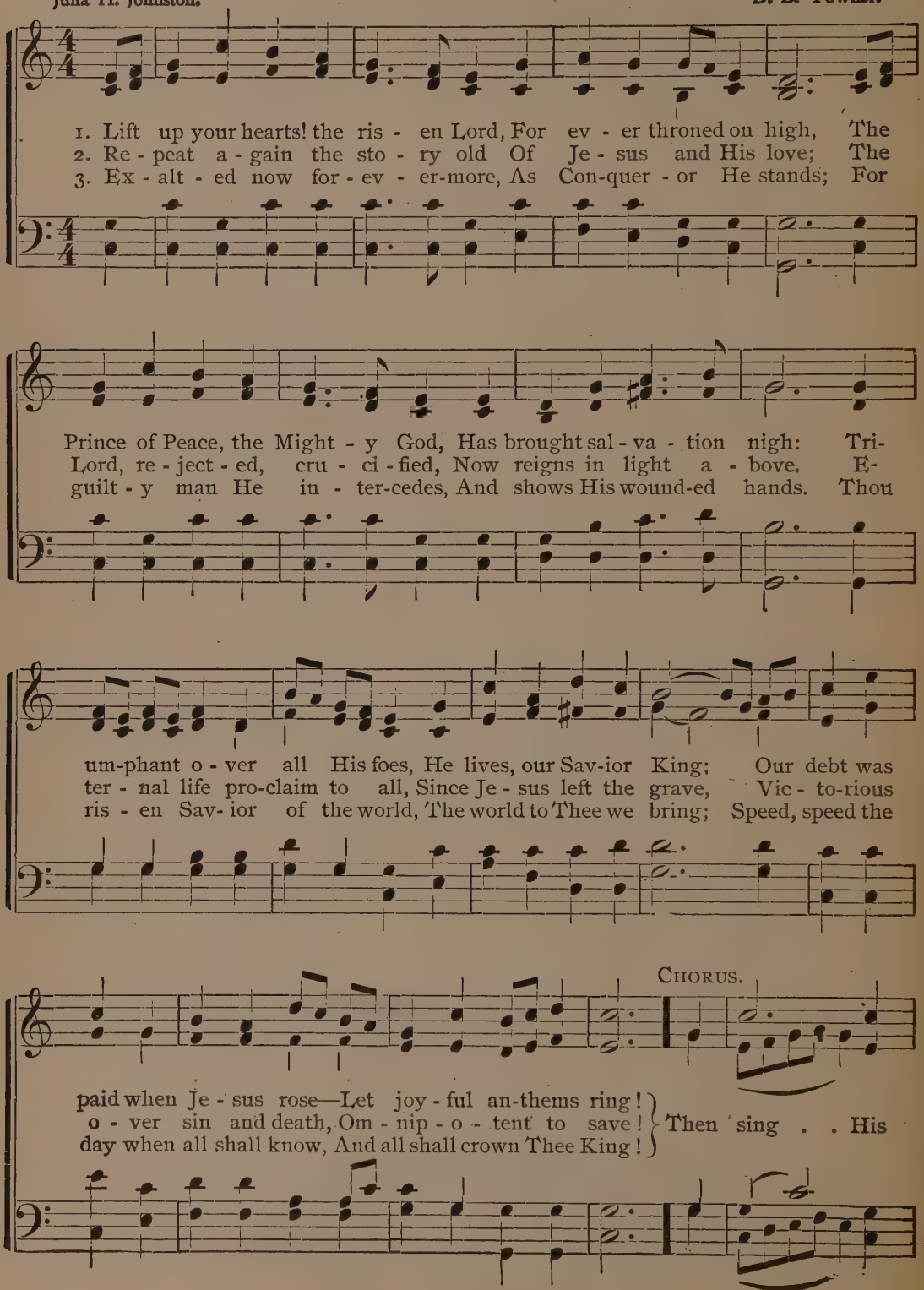
The King of Love.

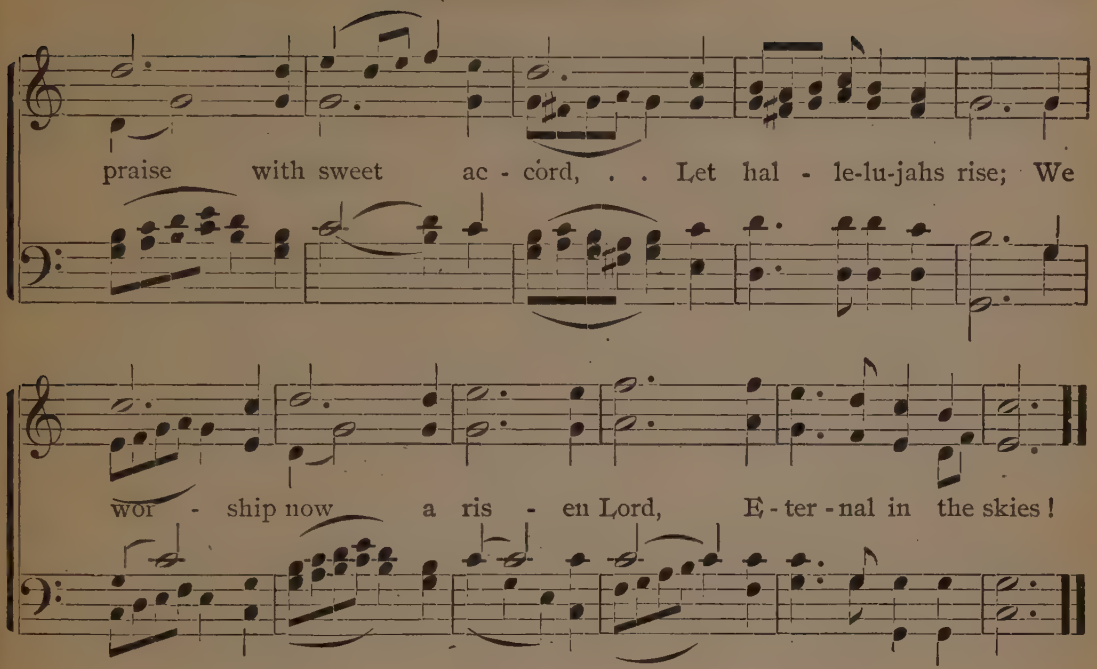
Rev. H. W. Baker. Rev. John B. Dykes.



The Risen Lord.

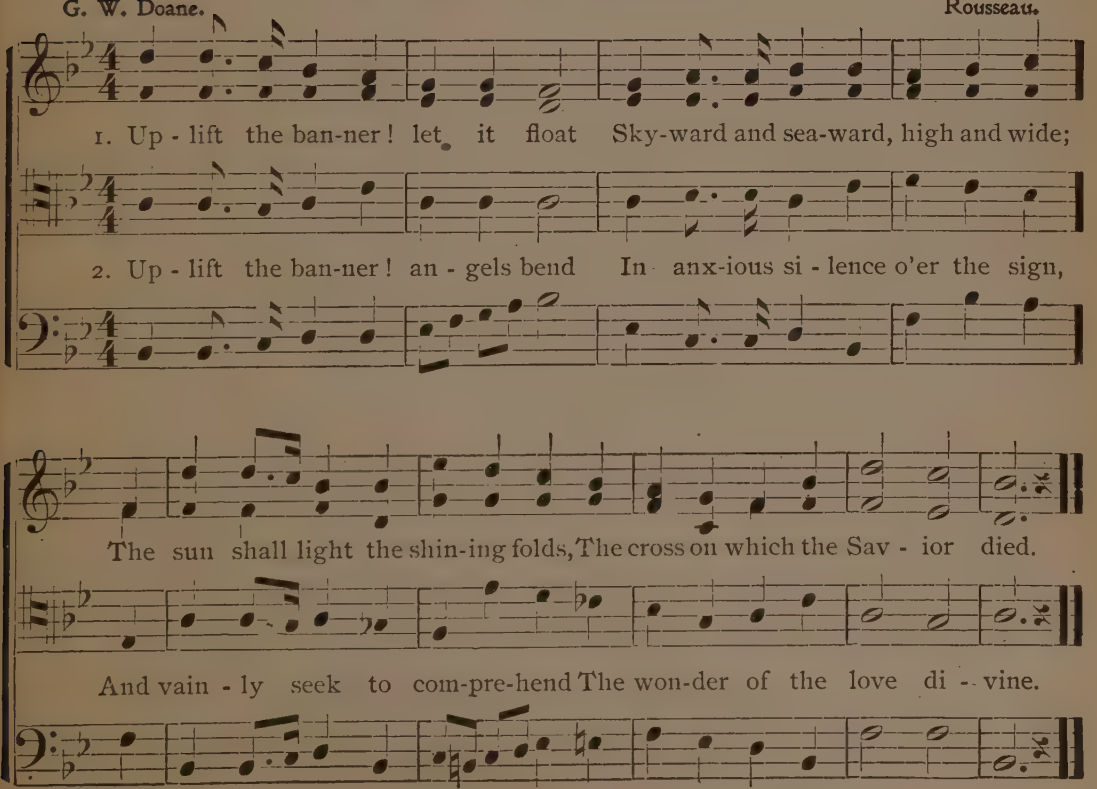
Julia H. Johnston. D. B. Towner.





Uplift the Banner.

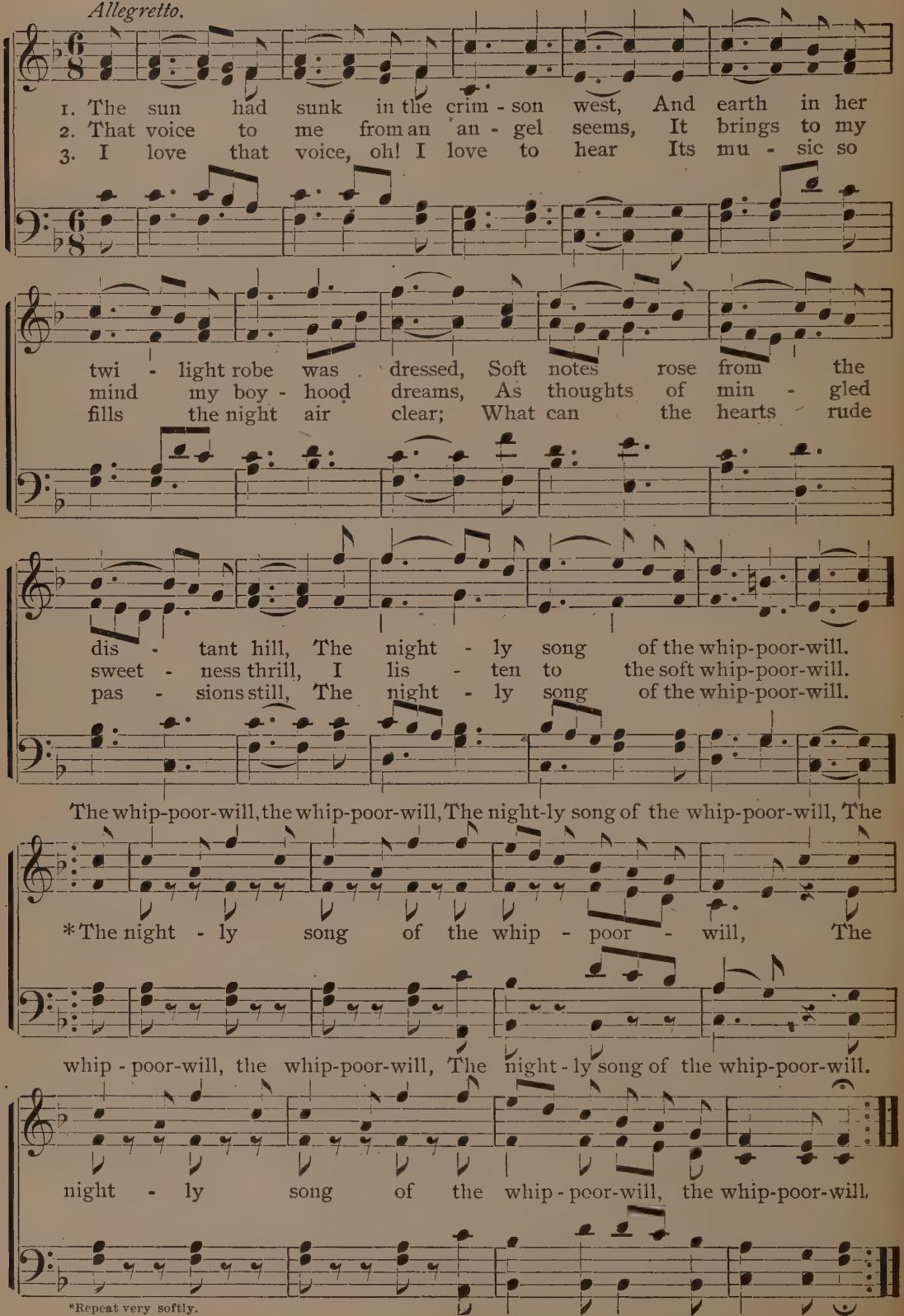
G. W. Doane. Rousseau.



The Whip-poor-will.

B. F. Barker. By per.

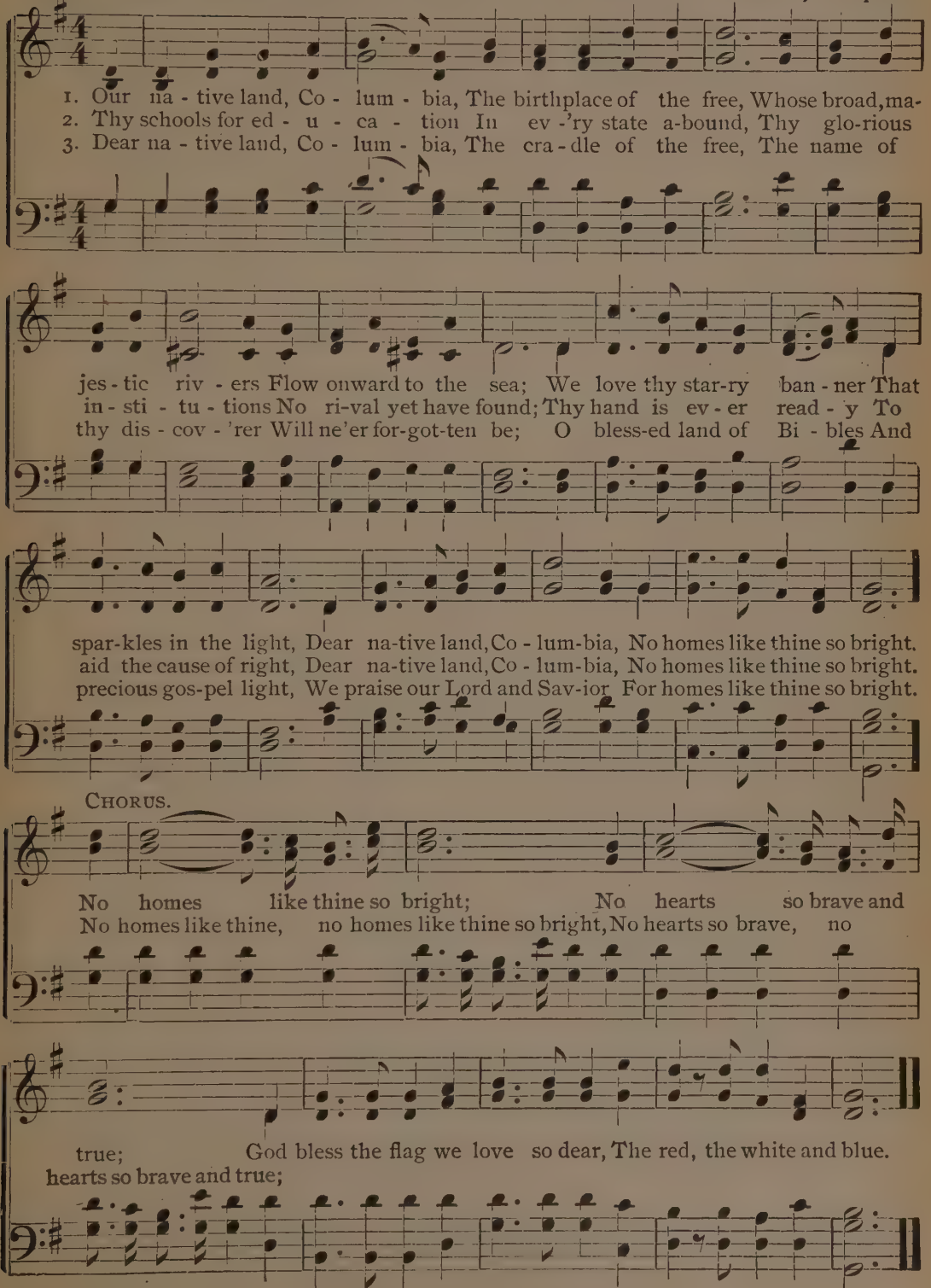
Allegretto.



*Repeat very softly.

Our Native Land, Columbia.

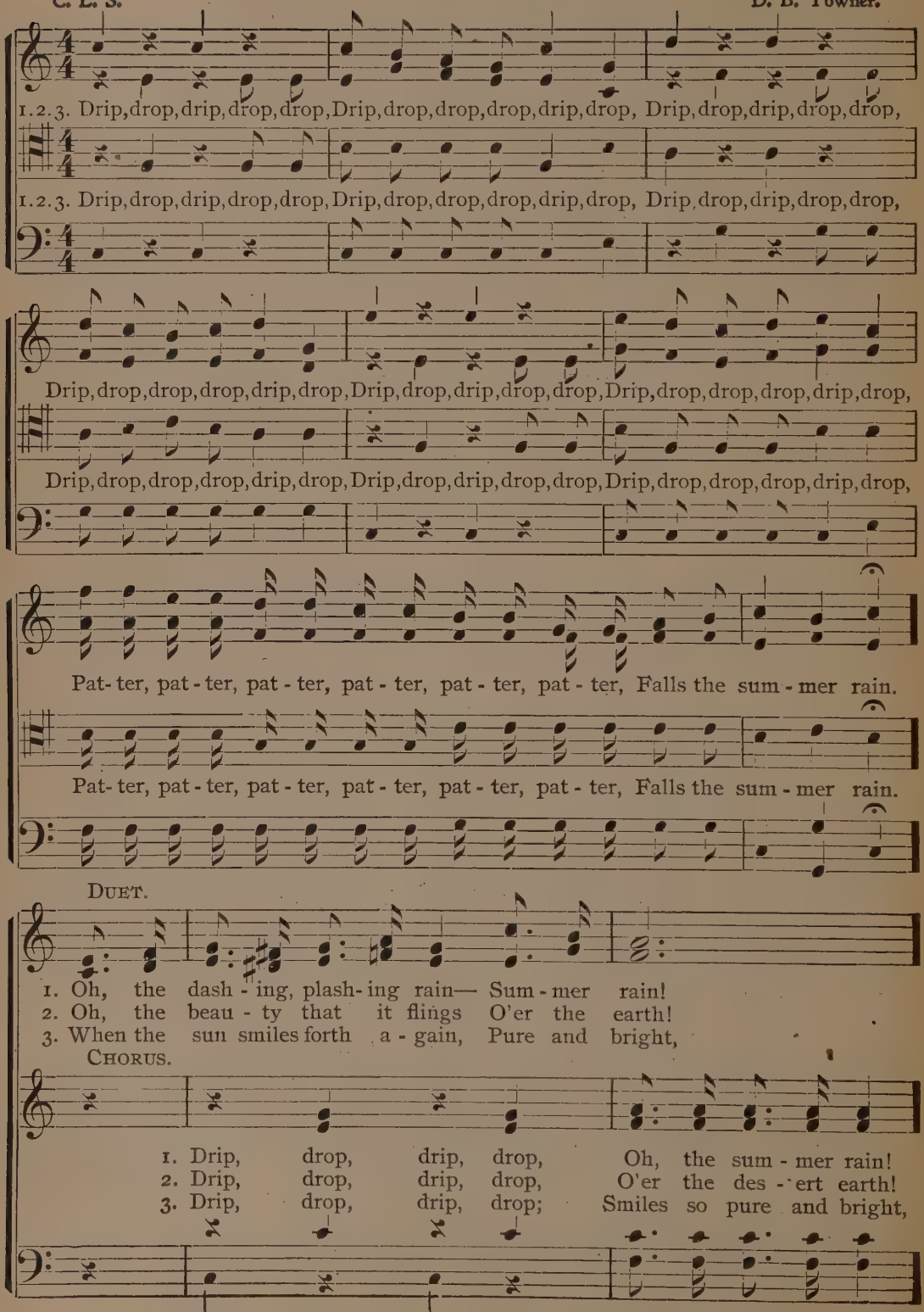
Fanny J. Crosby. Wm. J. Kirkpatrick.

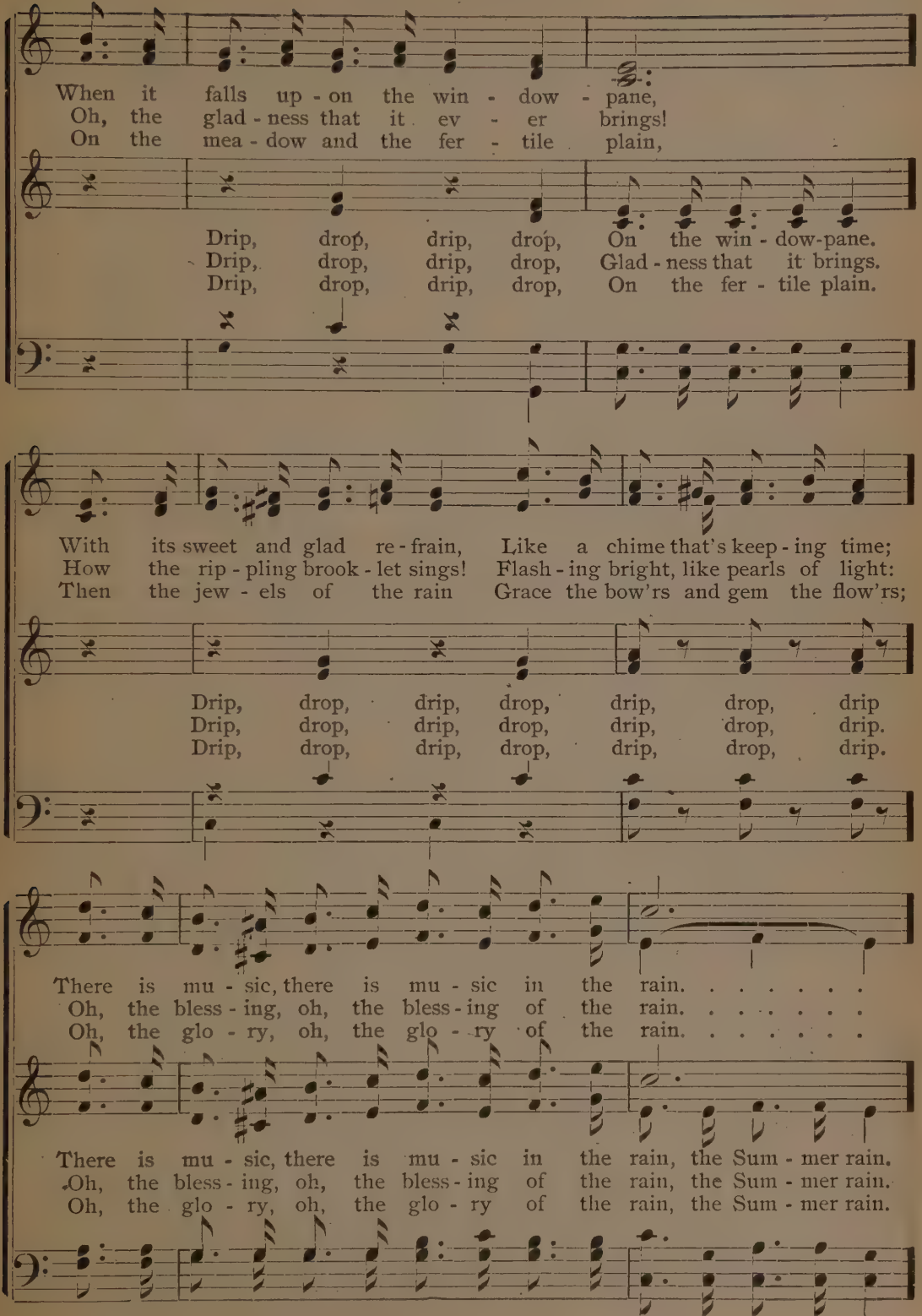


Copyright, 1893, by Wm. J. Kirkpatrick. By per.

Summer Rain.

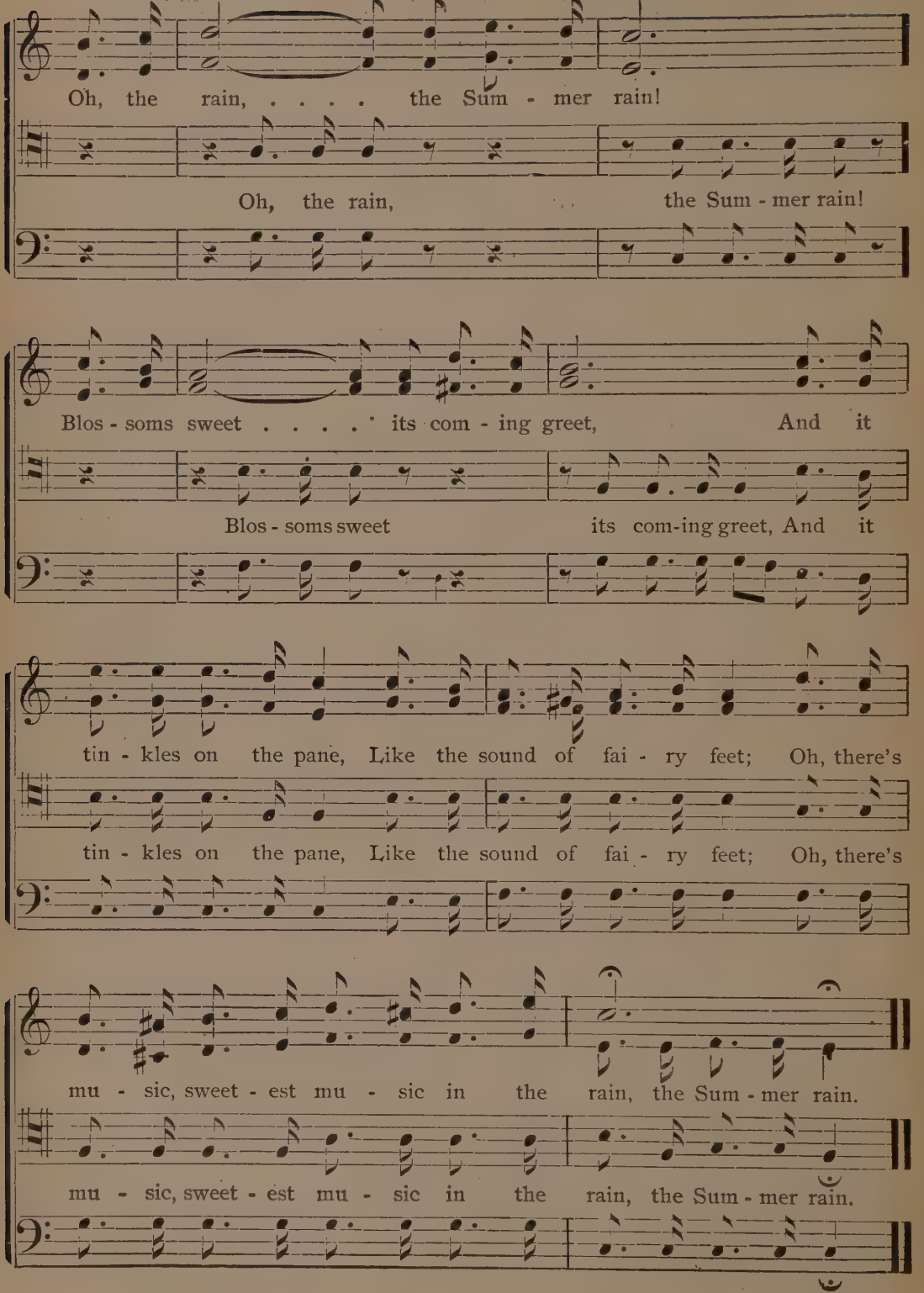
C. L. S. D. B. Towner.




When it falls up - on the win - dow - pane,
Oh, the glad - ness that it ev - er brings!
On the mea - dow and the fer - tile plain,
Drip, drop, drip, drop, On the win - dow-pane.
Drip, drop, drip, drop, Glad - ness that it brings.
Drip, drop, drip, drop, On the fer - tile plain.
With its sweet and glad re - frain, Like a chime that's keep - ing time;
How the rip - pling brook - let sings! Flash - ing bright, like pearls of light:
Then the jew - els of the rain Grace the bow'rs and gem the flow'rs;
Drip, drop, drip, drop, drip, drop, drip
Drip, drop, drip, drop, drip, drop, drip.
Drip, drop, drip, drop, drip, drop, drip.
There is mu - sic, there is mu - sic in the rain. . . . . .
Oh, the bless - ing, oh, the bless - ing of the rain. . . . . .
Oh, the glo - ry, oh, the glo - ry of the rain. . . . . .
There is mu - sic, there is mu - sic in the rain, the Sum - mer rain.
Oh, the bless - ing, oh, the bless - ing of the rain, the Sum - mer rain.
Oh, the glo - ry, oh, the glo - ry of the rain, the Sum - mer rain.

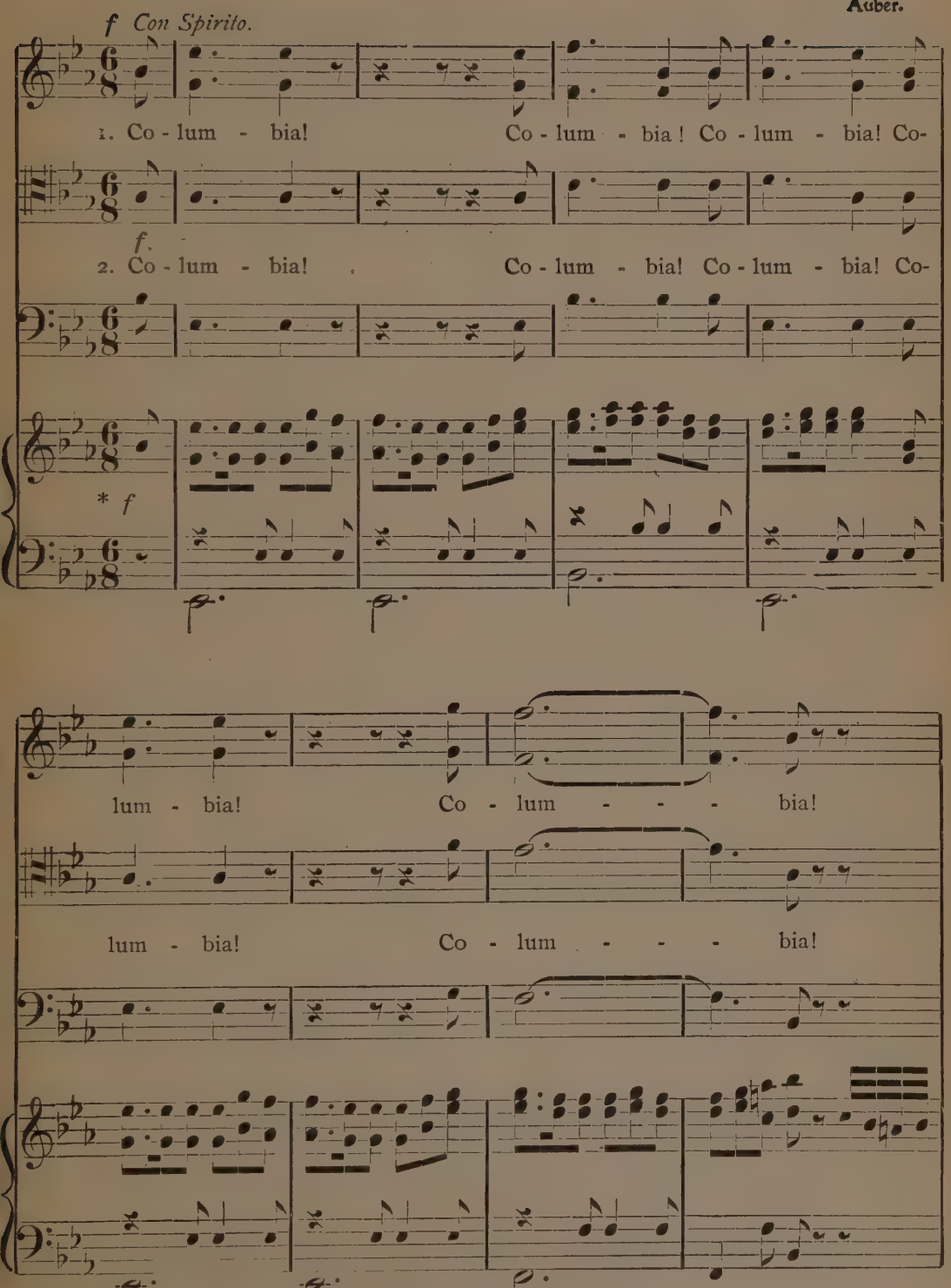
Summer Rain.

FULL CHORUS.

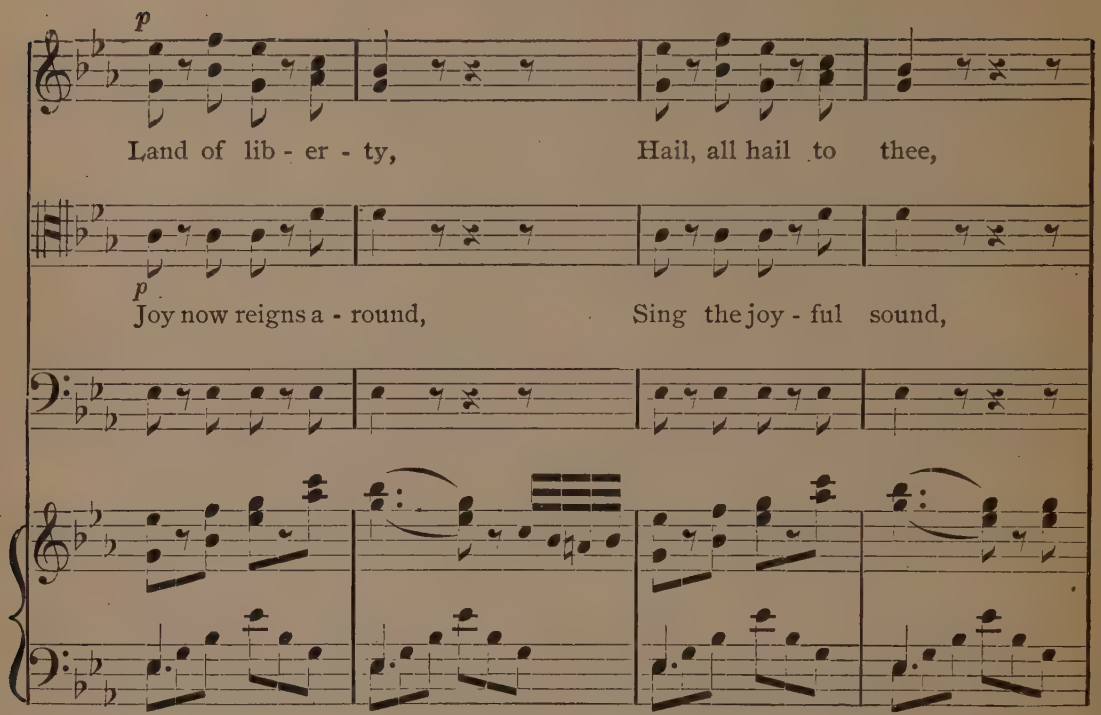


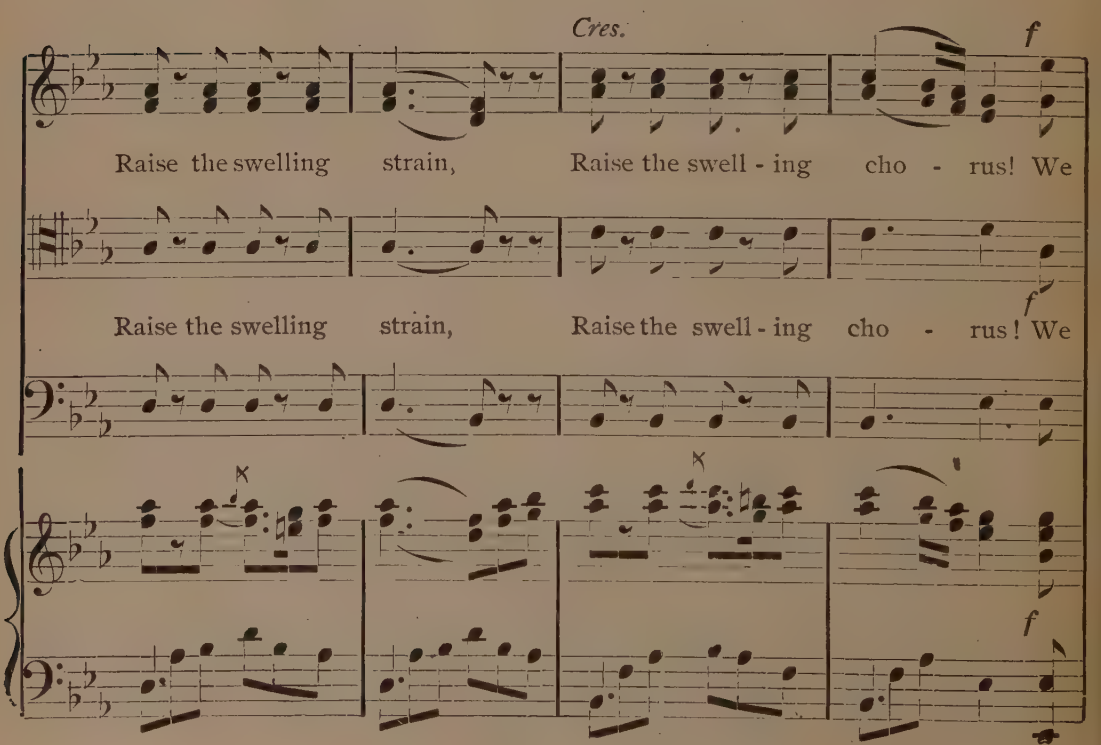
Columbia! Columbia!

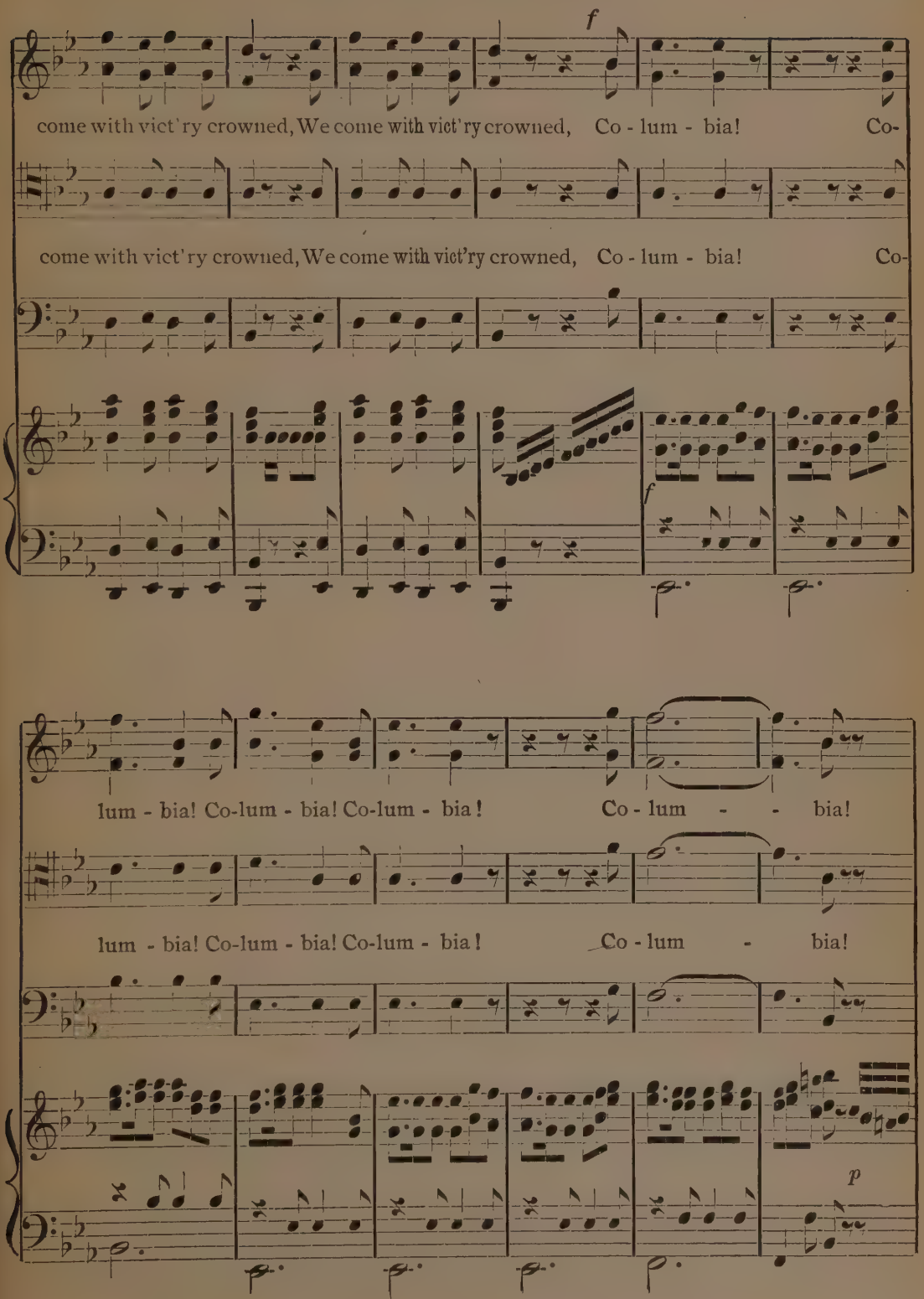
Auber.

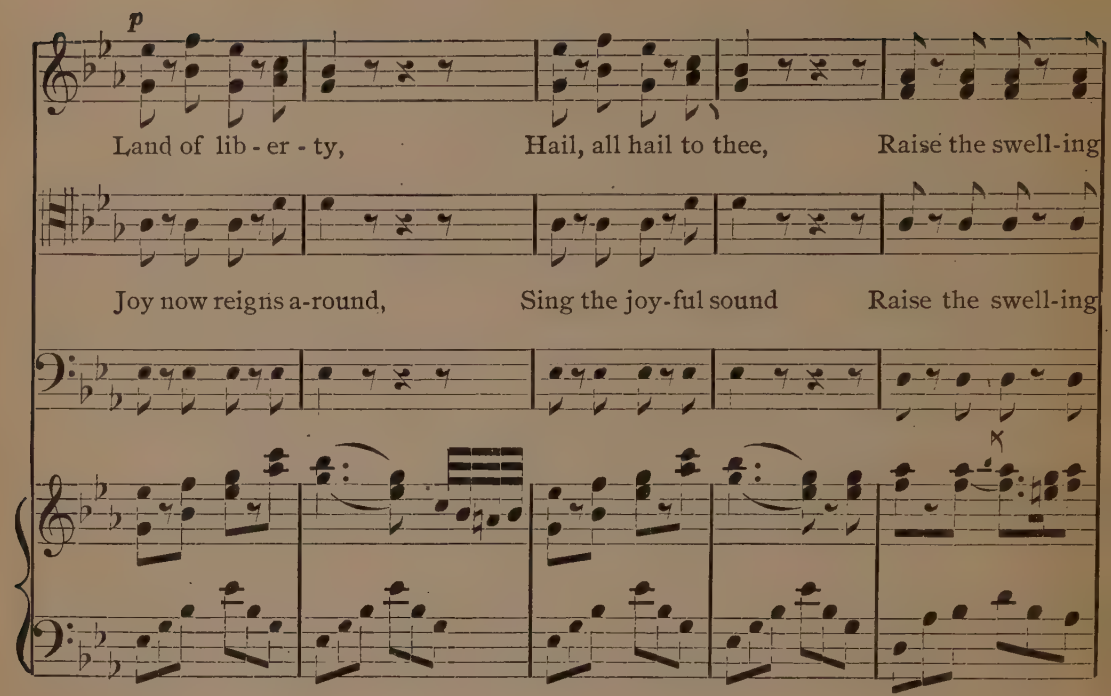


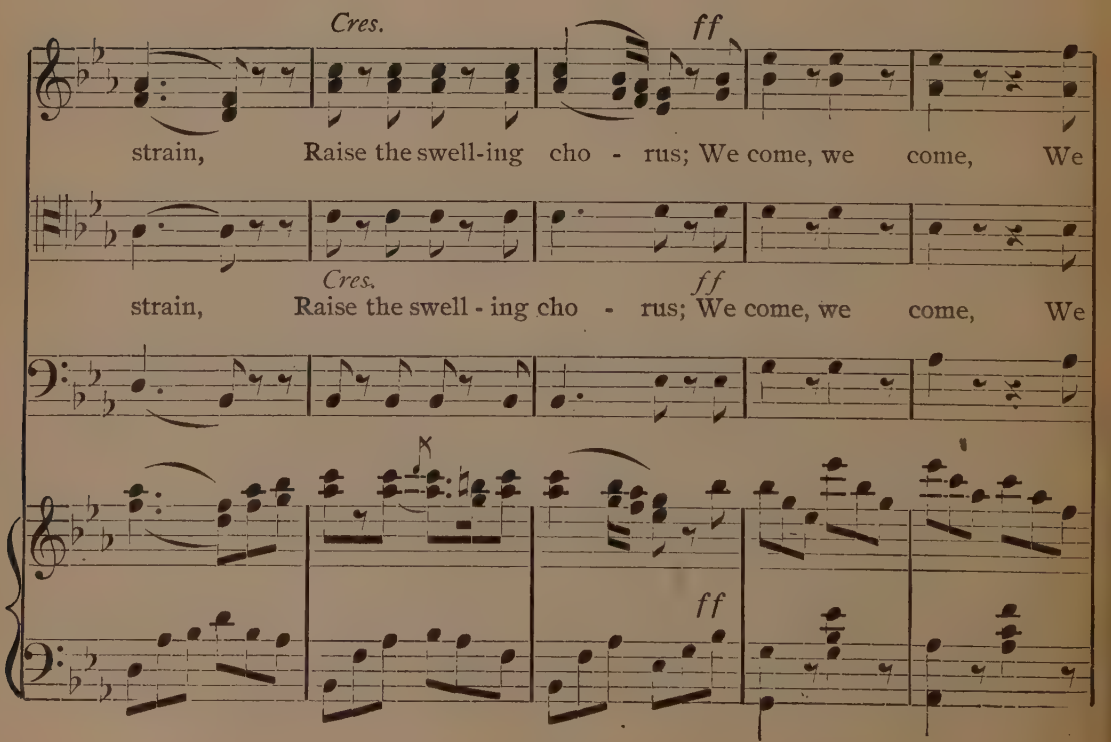
* First eight measures may be played for a prelude and interlude.

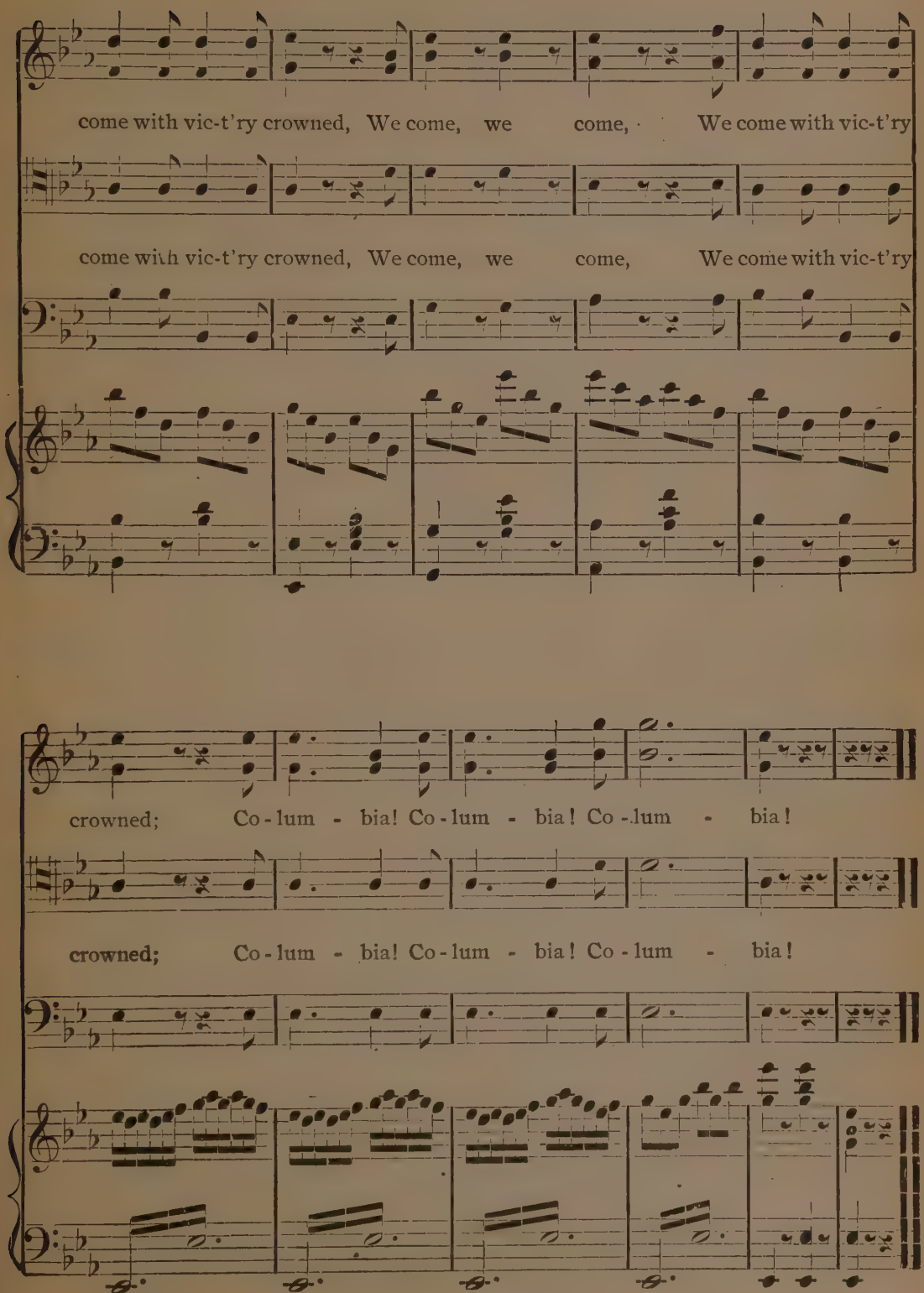

p
Land of lib - er - ty, Hail, all hail to thee,
p
Joy now reigns a - round, Sing the joy - ful sound,


Cres.
f
Raise the swelling strain, Raise the swell - ing cho - rus! We
f
Raise the swelling strain, Raise the swell - ing cho - rus! We
f


f
come with vict'ry crowned, We come with vict'ry crowned, Co - lum - bia! Co-
come with vict'ry crowned, We come with vict'ry crowned, Co - lum - bia! Co-
f
lum - bia! Co-lum - bia! Co-lum - bia! Co - lum - - bia!
lum - bia! Co-lum - bia! Co-lum - bia! Co - lum - bia!
p


p
Land of lib - er - ty, Hail, all hail to thee, Raise the swell-ing
Joy now reigns a-round, Sing the joy-ful sound Raise the swell-ing


Cres.
ff
strain, Raise the swell-ing cho - rus; We come, we come, We
Cres.
ff
strain, Raise the swell - ing cho - rus; We come, we come, We
ff


come with vic-t'ry crowned, We come, we come, We come with vic-t'ry
come with vic-t'ry crowned, We come, we come, We come with vic-t'ry
crowned; Co-lum - bia! Co-lum - bia! Co-lum - bia!
crowned; Co-lum - bia! Co-lum - bia! Co-lum - bia!

A Little Mountain Lad.

F. E. Weatherly. J. L. Roeckel.

Andantino semplice.

Dolce. *Rall.* *Tempo.*

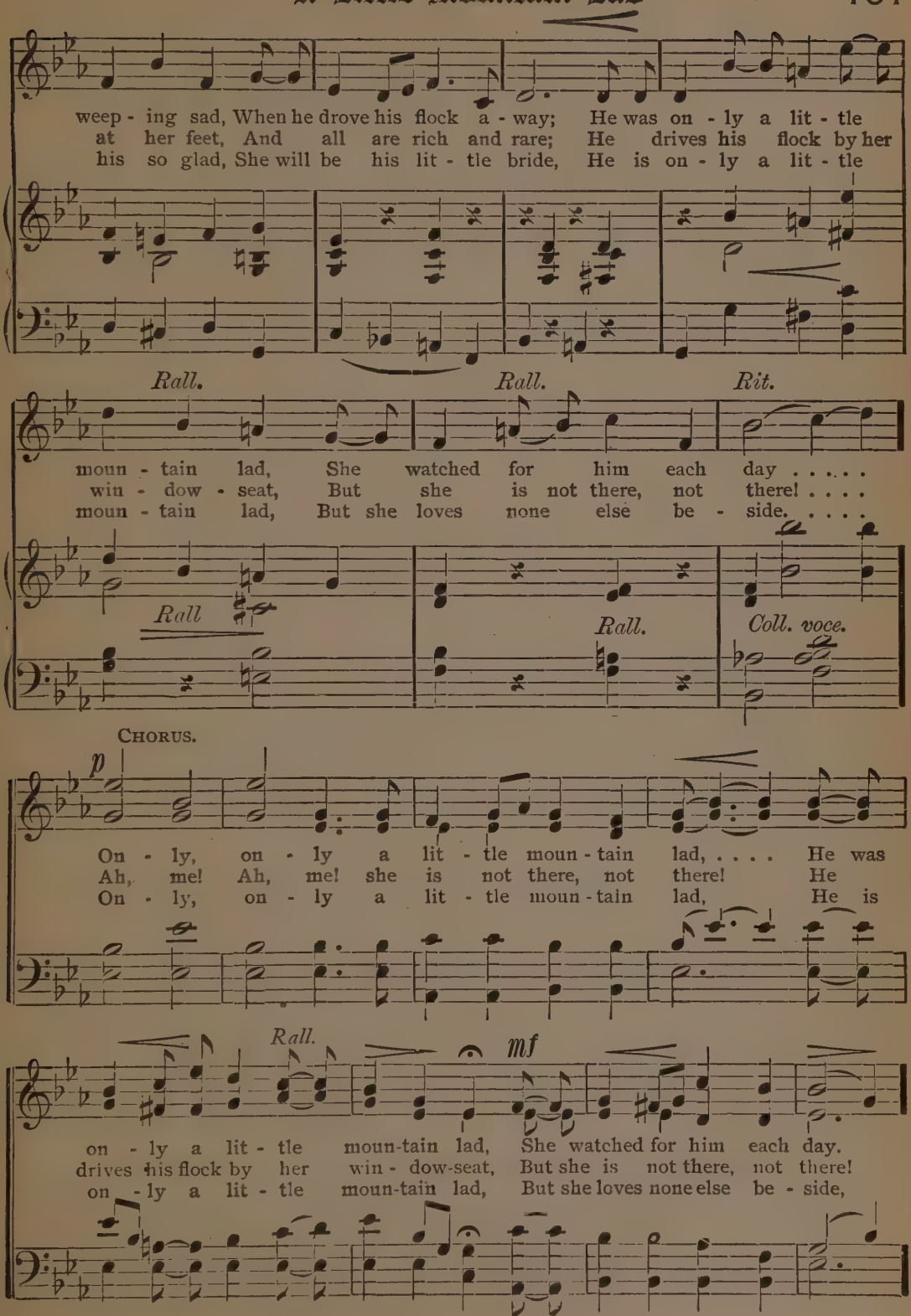
1. O - ver the moor-lands gay and glad, He piped the sweet day
2. Far from the gorse and bab - bling rills She went a - way one
3. Out on the moor-lands lone and sad, He weeps for the days that

long,.....He was on - ly a lit - tle moun - tain lad, She
day,..... He is a - lone up - on the hills,
were;.....He is on - ly a lit - tle moun - tain lad, She

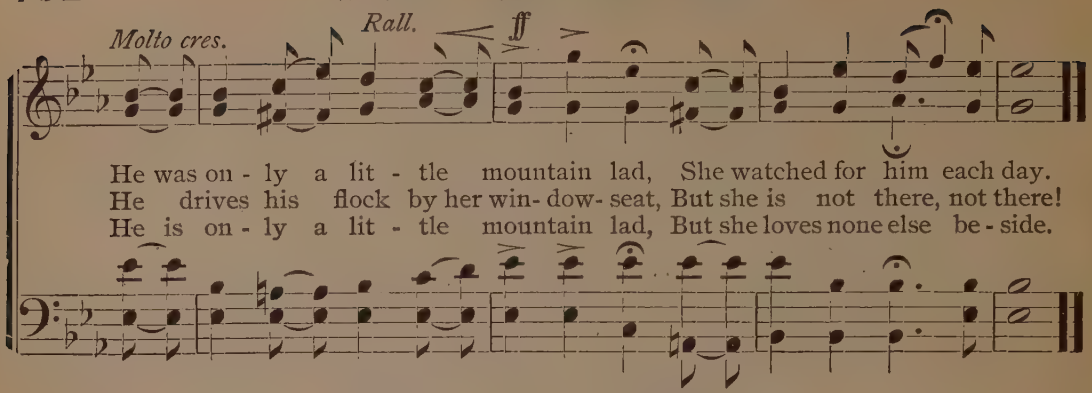
Rall.

loved to hear his song. She leaned from her win - dow,
Pi - ping his lit - tle lay. And she has woo - ers
is a la - dy fair. But there steals a hand in - to

Colla parte.

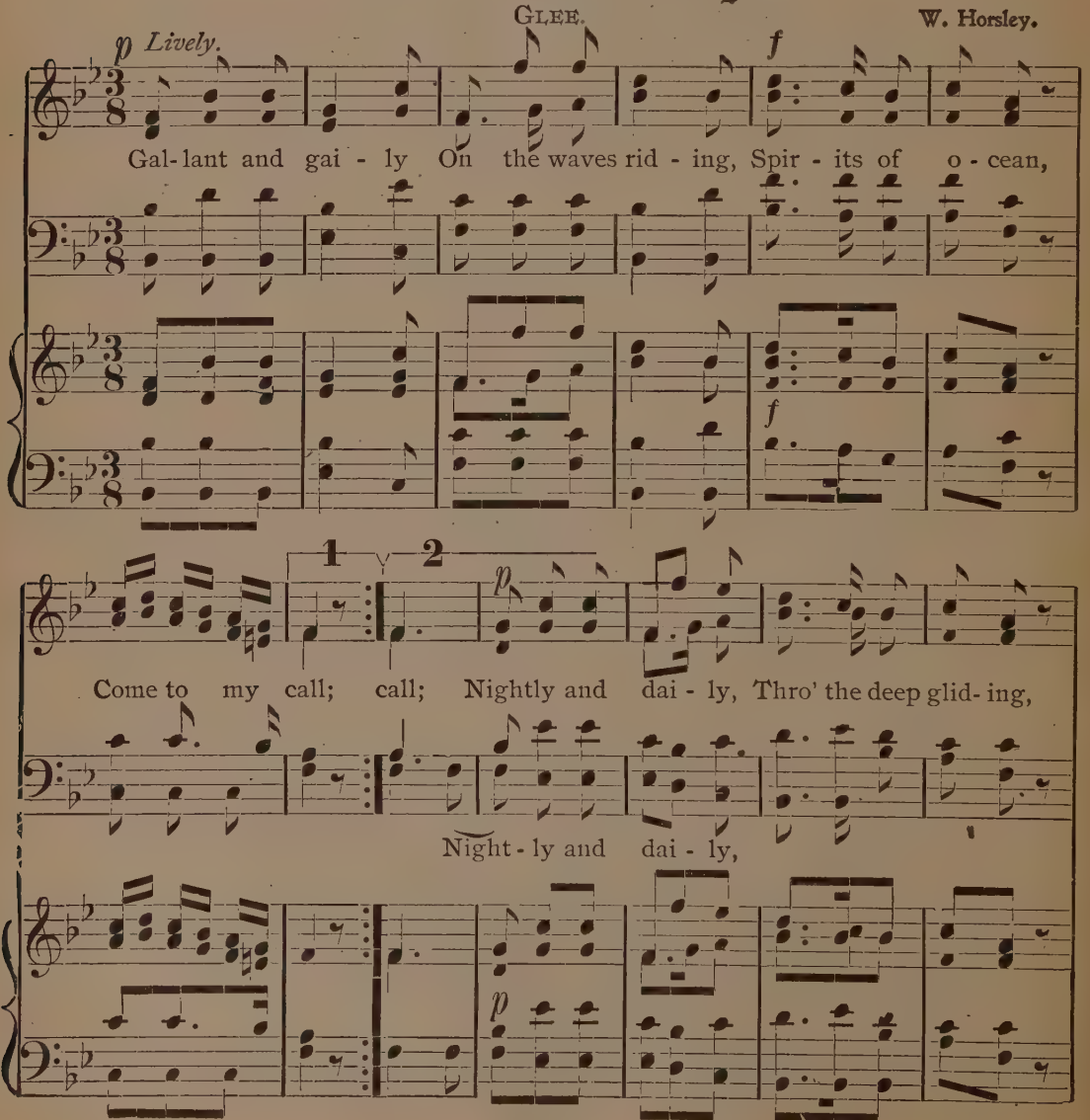

weep - ing sad, When he drove his flock a - way; He was on - ly a lit - tle
at her feet, And all are rich and rare; He drives his flock by her
his so glad, She will be his lit - tle bride, He is on - ly a lit - tle
Rall.
Rall.
Rit.
moun - tain lad, She watched for him each day . . . . .
win - dow - seat, But she is not there, not there! . . . .
moun - tain lad, But she loves none else be - side. . . . .
Rall
Rall.
Coll. voce.
Chorus.
p
On - ly, on - ly a lit - tle moun - tain lad, ... He was
Ah, me! Ah, me! she is not there, not there! He
On - ly, on - ly a lit - tle moun - tain lad, He is
Rall.
mf
on - ly a lit - tle moun-tain lad, She watched for him each day.
drives his flock by her win - dow-seat, But she is not there, not there!
on - ly a lit - tle moun-tain lad, But she loves none else be - side,

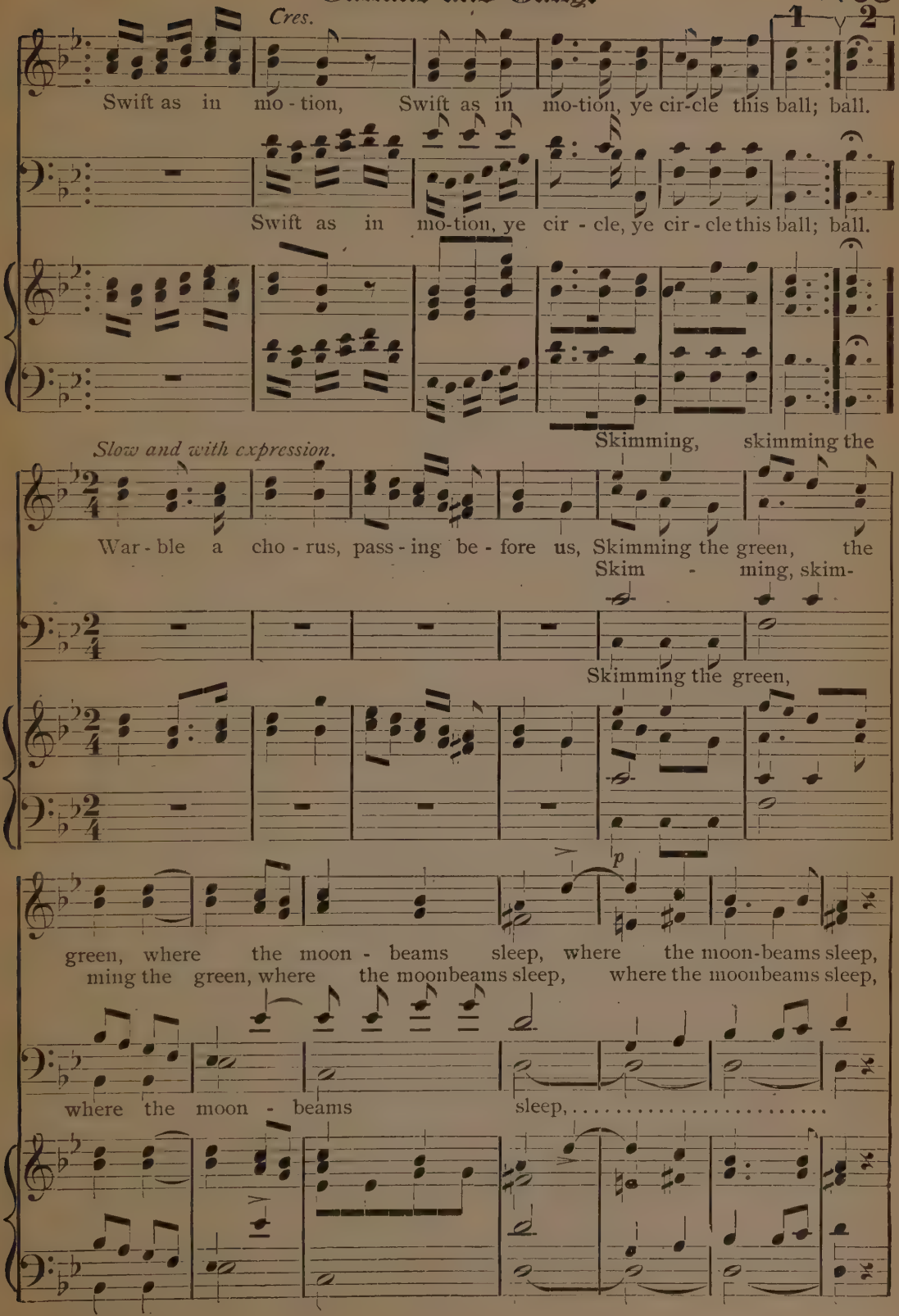
A Little Mountain Lad.

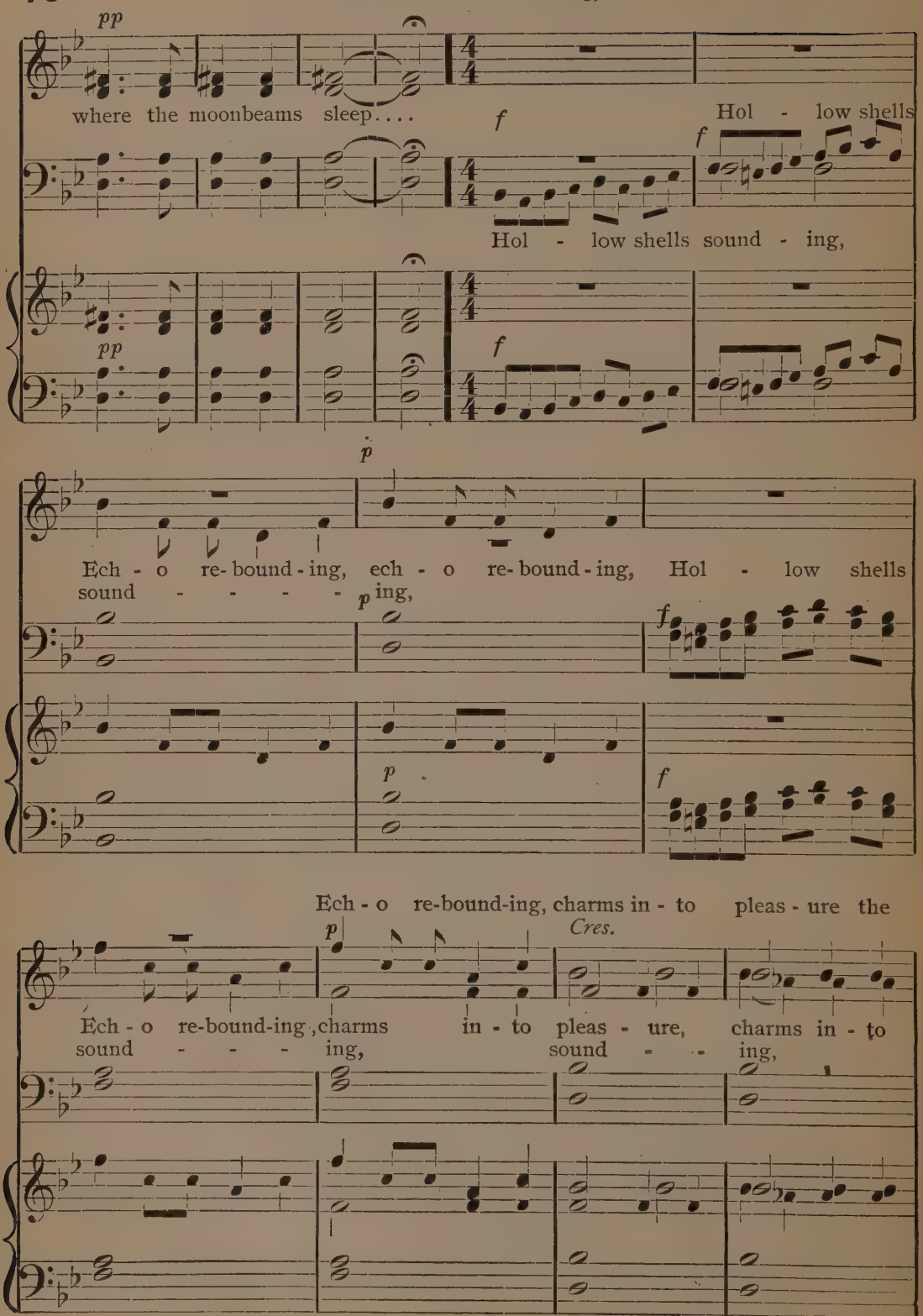


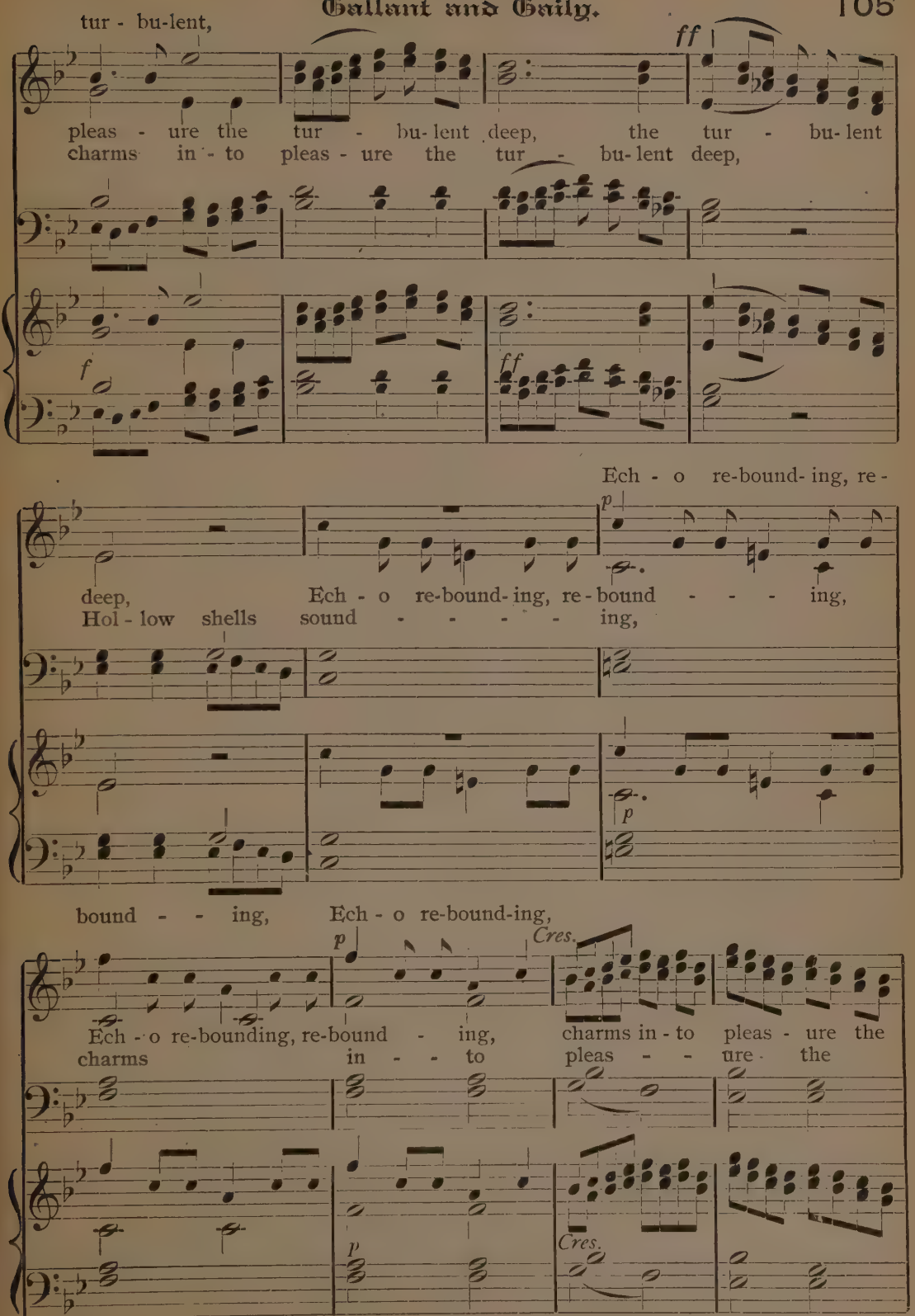
Gallant and Gaily.

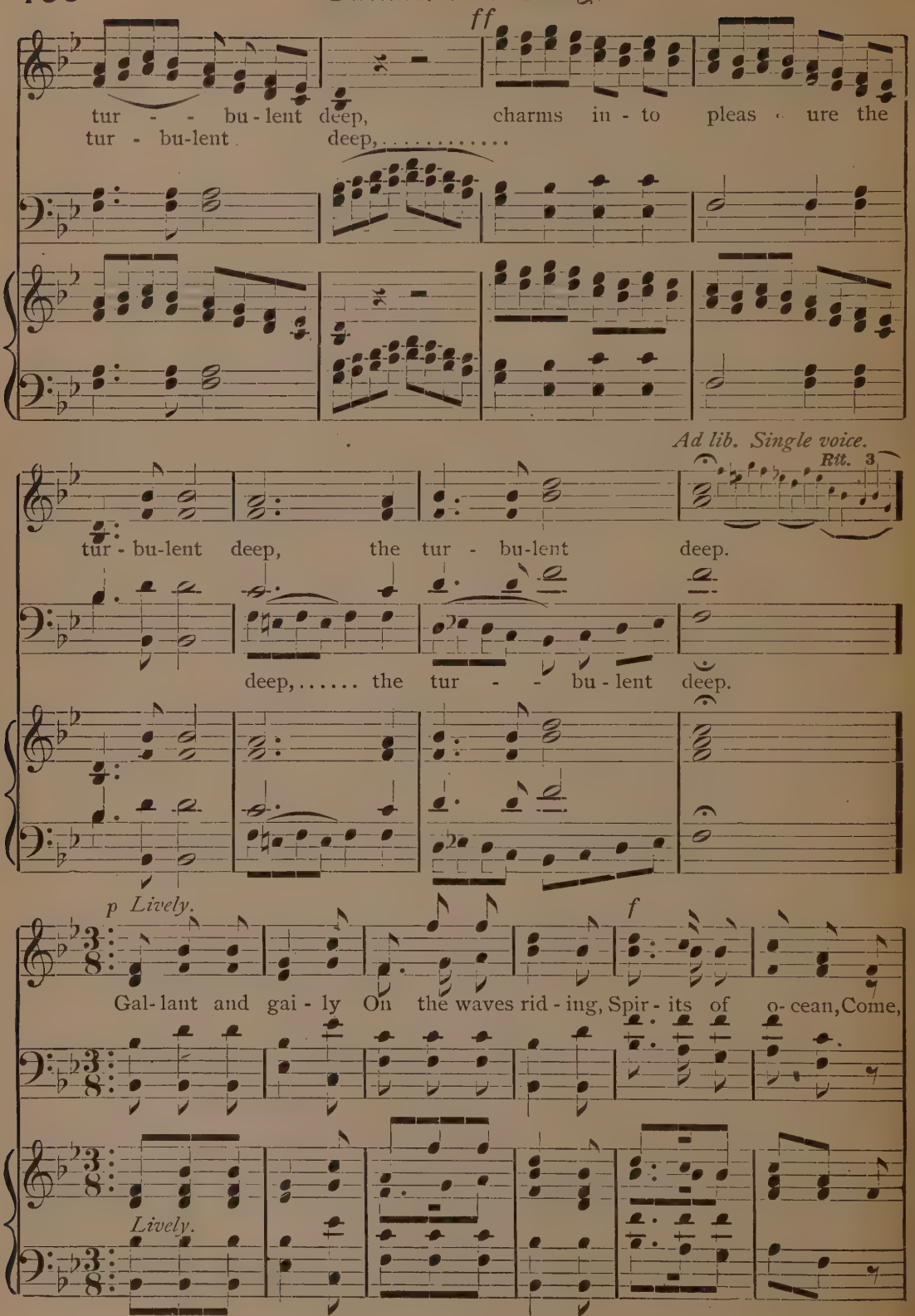
GLEE. W. Horsley.

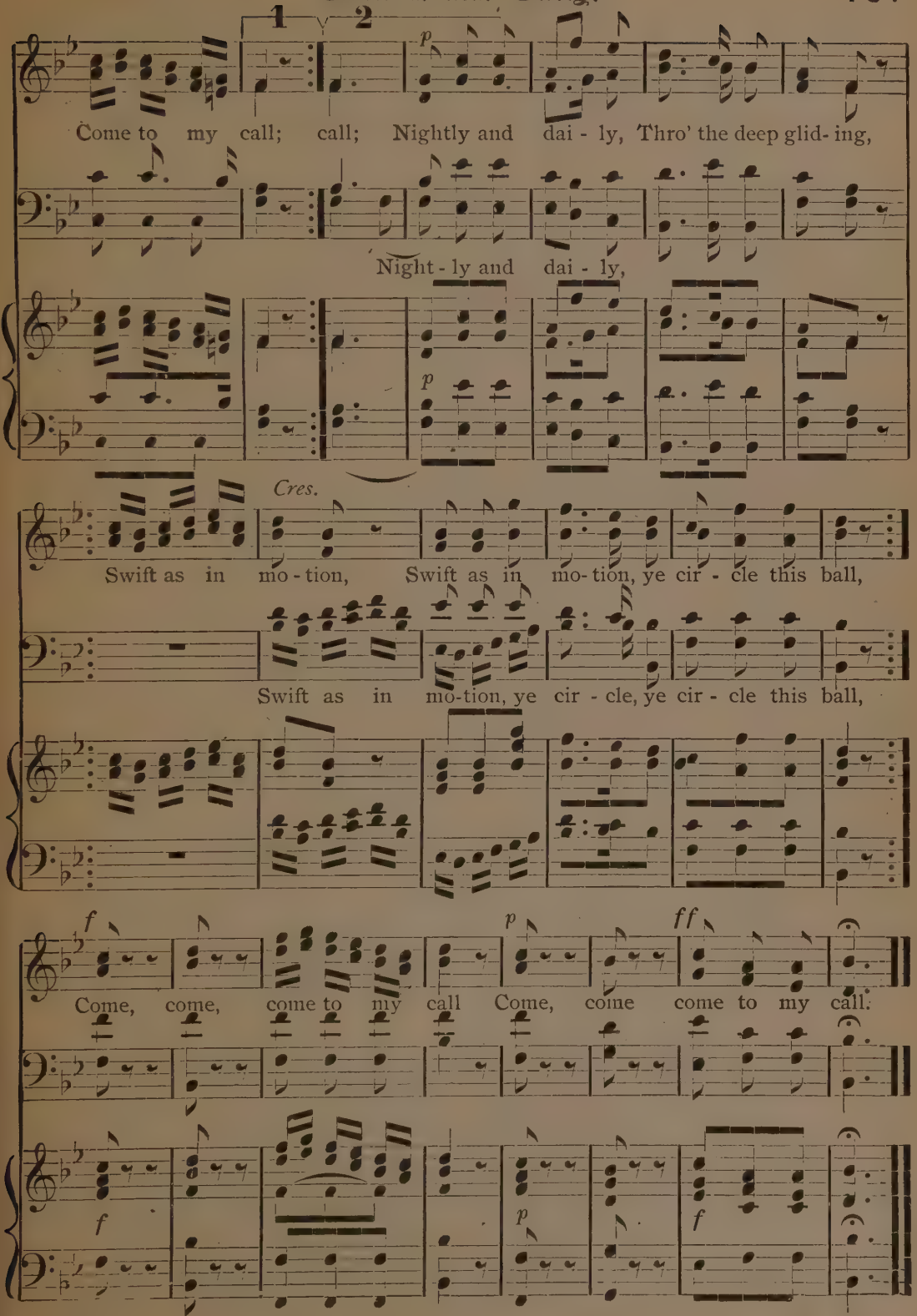



Cres.
1
2
Swift as in mo - tion, Swift as in mo-tion, ye cir-cle this ball; ball.
Swift as in mo-tion, ye cir - cle, ye cir - cle this ball; ball.
Skimming, skimming the
Slow and with expression.
War - ble a cho - rus, pass - ing be - fore us, Skimming the green, the
Skim - ming, skim-
Skimming the green,
p
green, where the moon - beams sleep, where the moon-beams sleep,
ming the green, where the moonbeams sleep, where the moonbeams sleep,
where the moon - beams sleep,


pp
where the moonbeams sleep....
f
Hol - low shells
f
Hol - low shells sound - ing,
pp
f
p
Ech - o re- bound - ing, ech - o re- bound - ing, Hol - low shells
sound - - - - - ing,
p
f
p
f
Ech - o re-bound-ing, charms in - to pleas - ure the
p
Cres.
Ech - o re-bound-ing, charms in - to pleas - ure, charms in - to
sound - - - ing, sound - - ing,

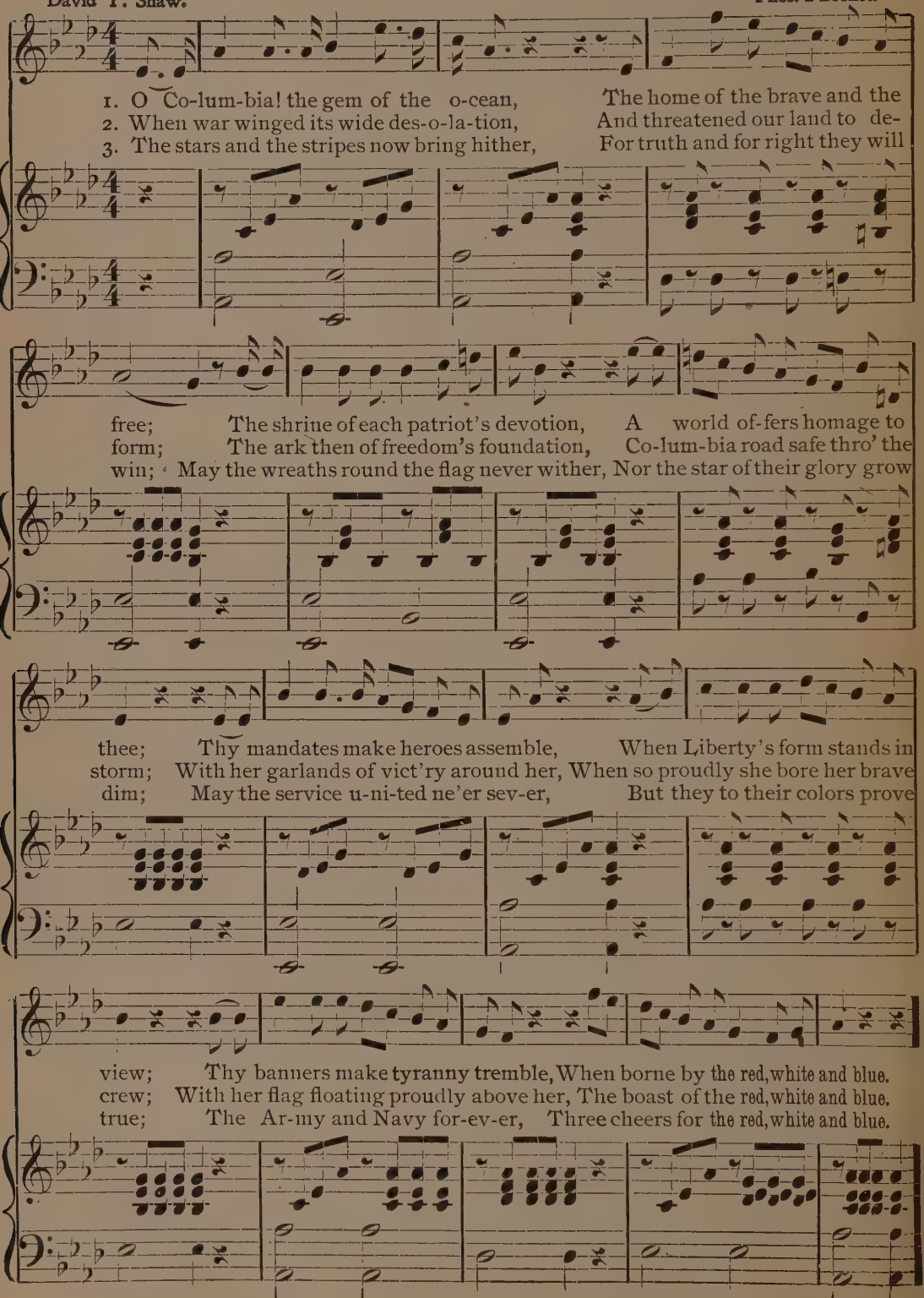

tur - bu-lent,
ff
pleas - ure the tur - bu-lent deep, the tur - bu-lent
charms in - to pleas - ure the tur - bu-lent deep,
f
ff
Ech - o re-bound- ing, re -
p
deep, Ech - o re-bound- ing, re-bound - - - ing,
Hol - low shells sound - - - - - ing,
p
bound - - ing, Ech - o re-bound-ing,
p
Cres.
Ech - o re-bounding, re-bound - ing, charms in - to pleas - ure the
charms in - - to pleas - - ure the
p
Cres.


ff
tur - - bu - lent deep, charms in - to pleas - ure the
tur - bu-lent deep,.....
Ad lib. Single voice.
Rit. 3
tur - bu-lent deep, the tur - bu-lent deep.
deep,..... the tur - - bu - lent deep.
p Lively.
f
Gal-lant and gai - ly On the waves rid - ing, Spir - its of o- cean, Come,
Lively.

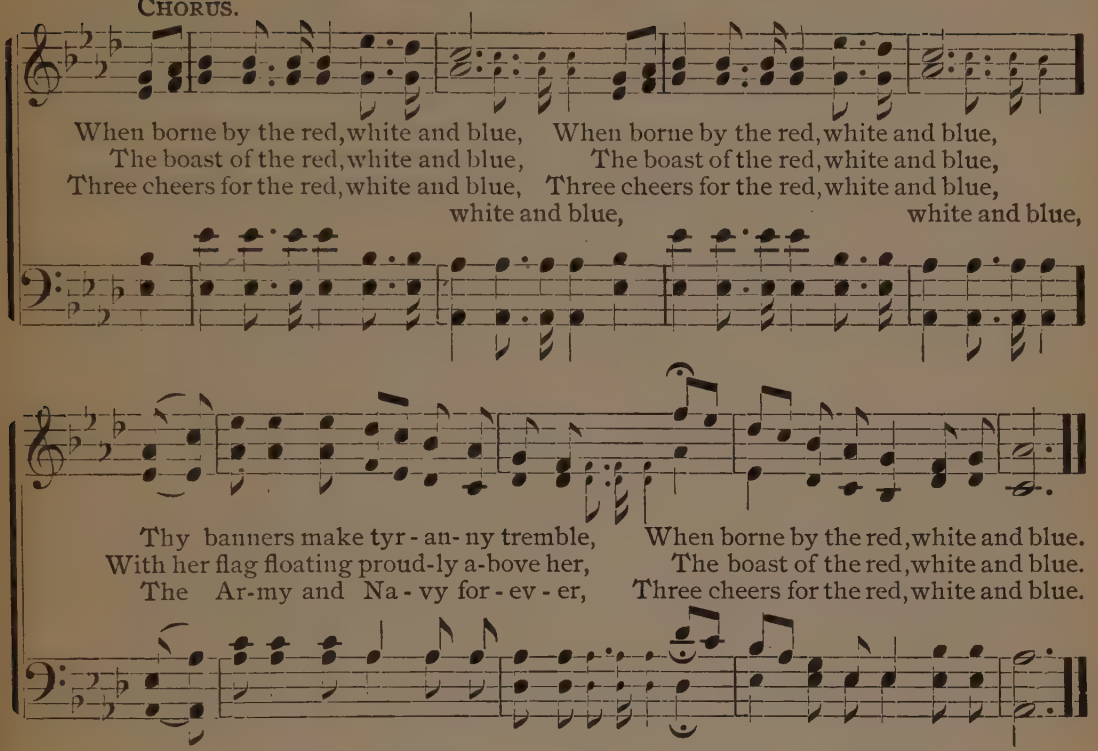

1
2
p
Come to my call; call; Nightly and dai - ly, Thro' the deep glid- ing,
Night - ly and dai - ly,
p
Cres.
Swift as in mo - tion, Swift as in mo- tion, ye cir - cle this ball,
Swift as in mo-tion, ye cir - cle, ye cir - cle this ball,
f
p
ff
Come, come, come to my call Come, come come to my call.
f
p
f

The Red, White and Blue.

David T. Shaw. Thos. a'Becket.

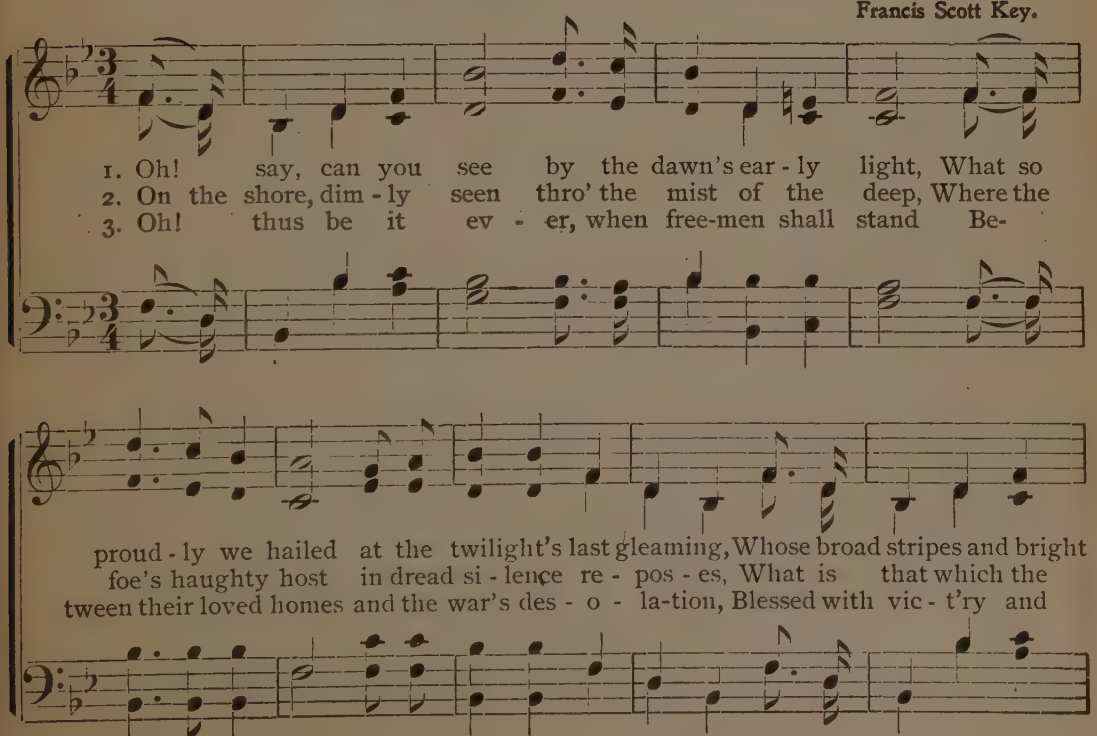


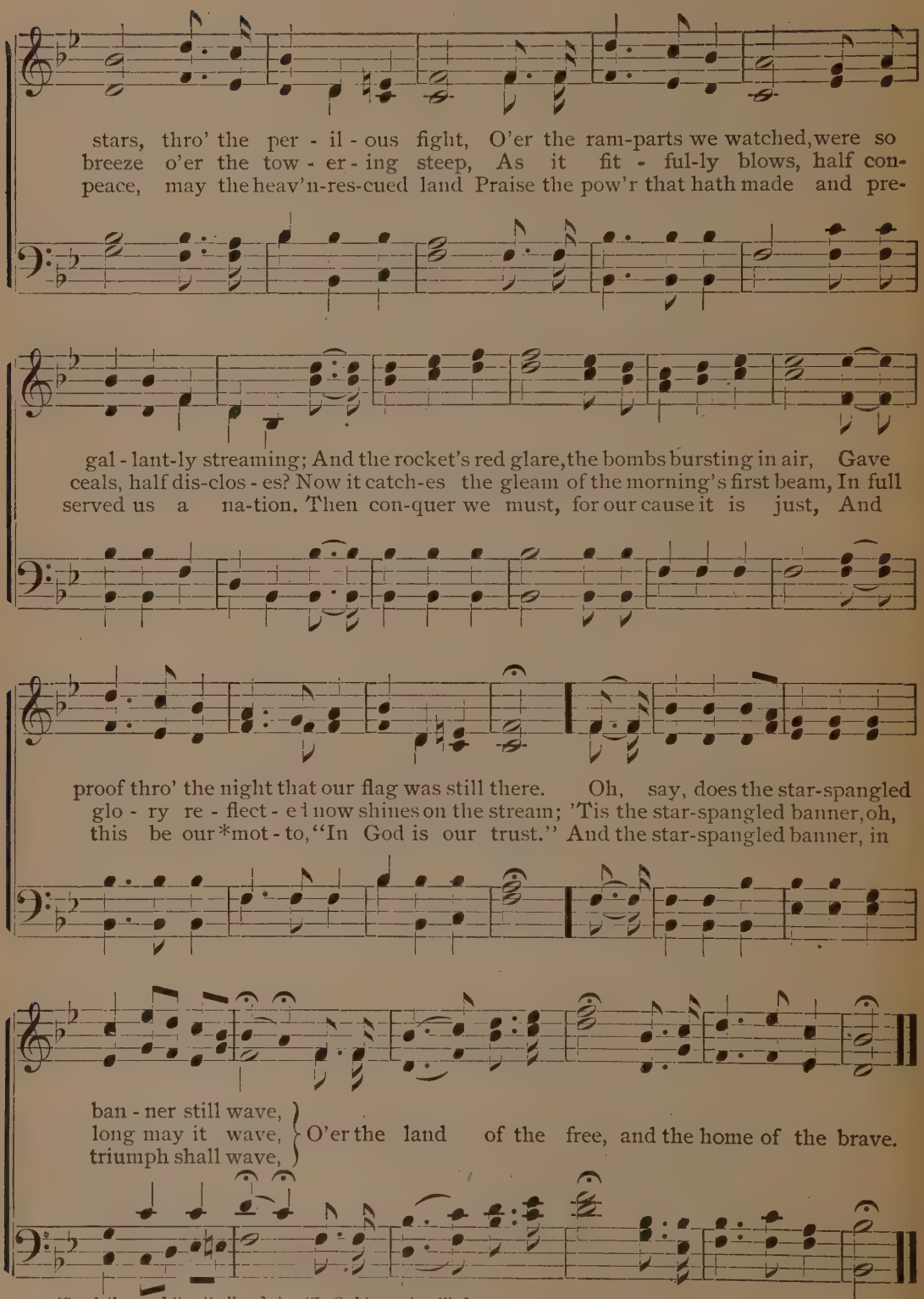
CHORUS.



The Star-Spangled Banner.

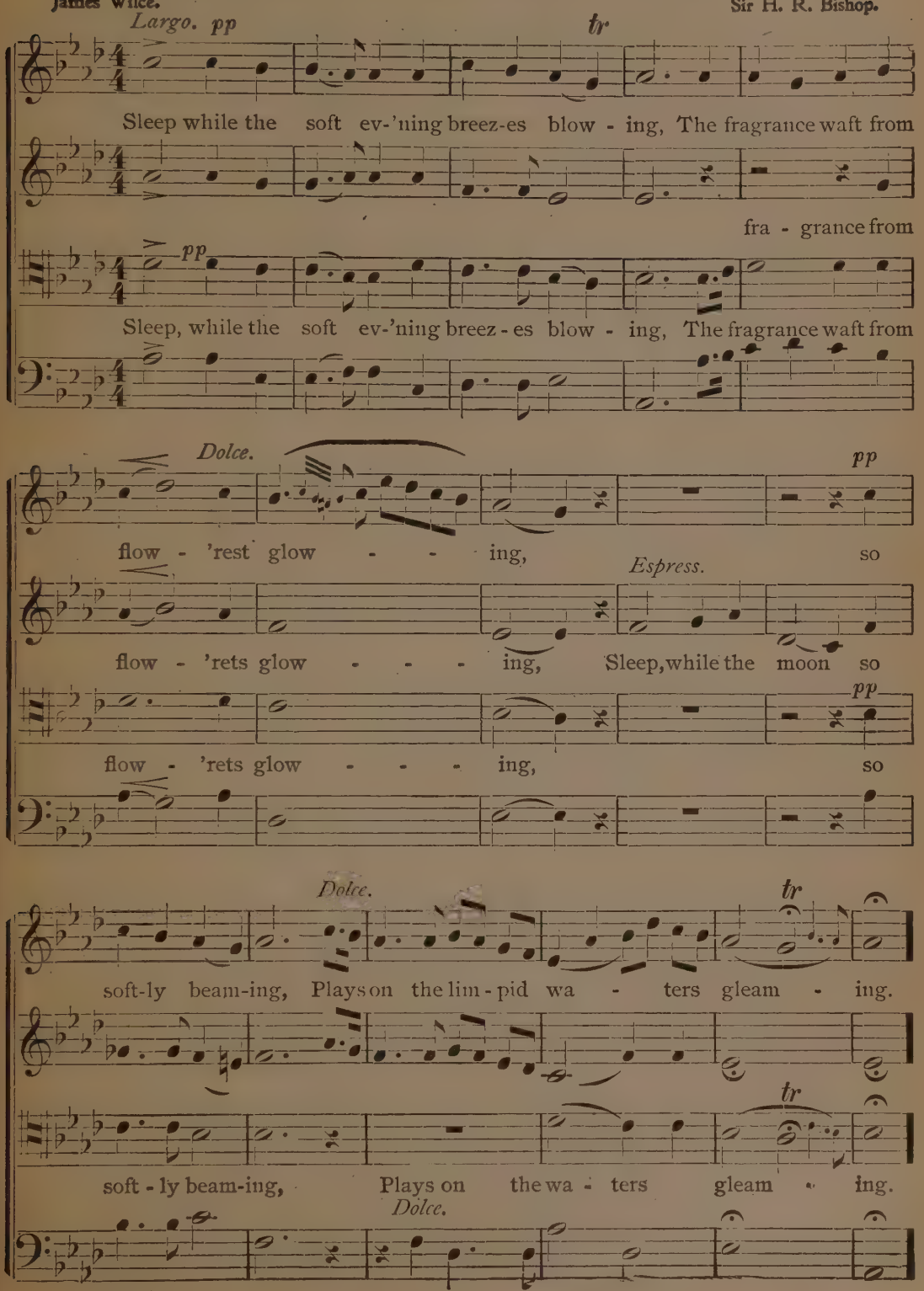
Francis Scott Key.

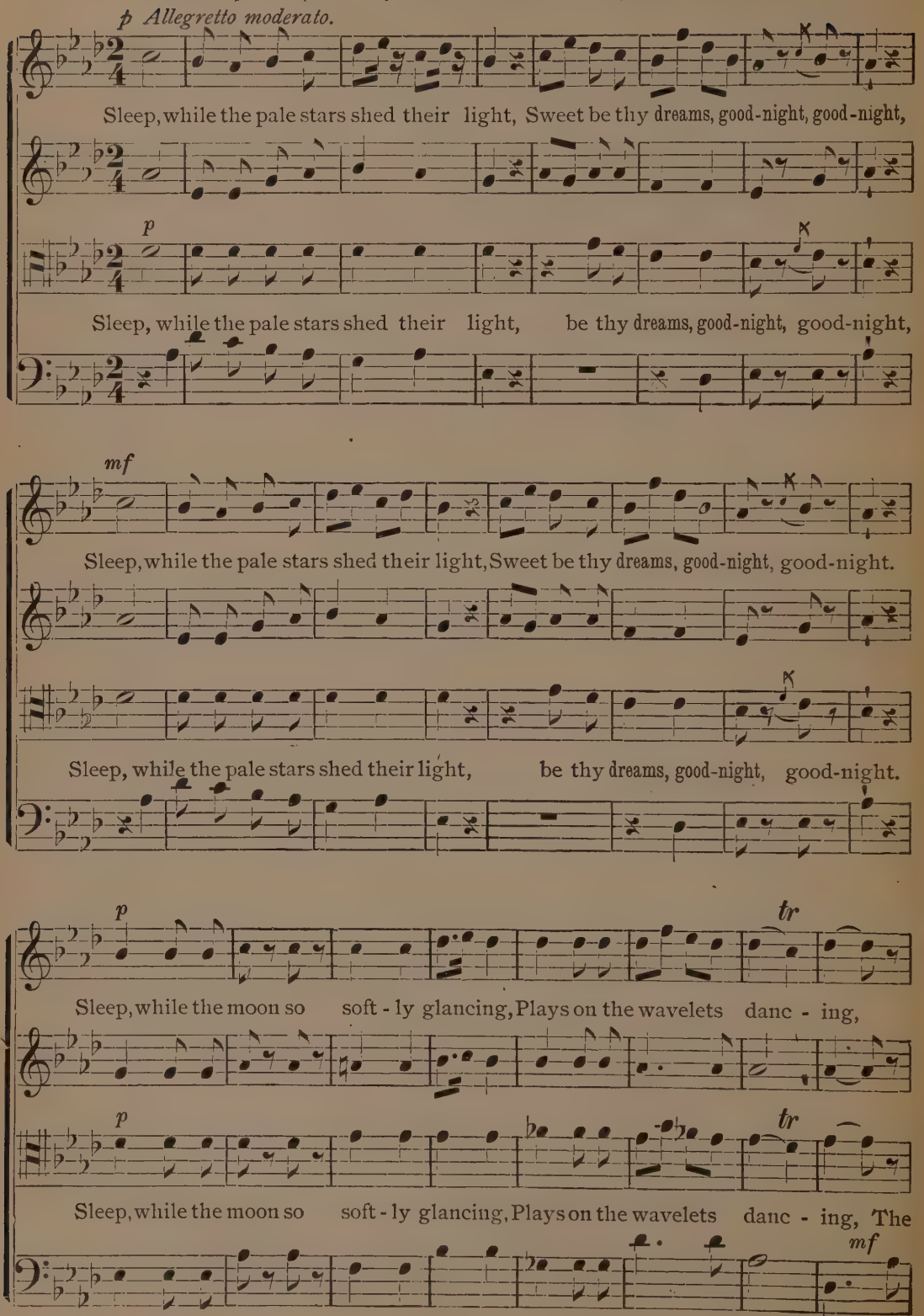


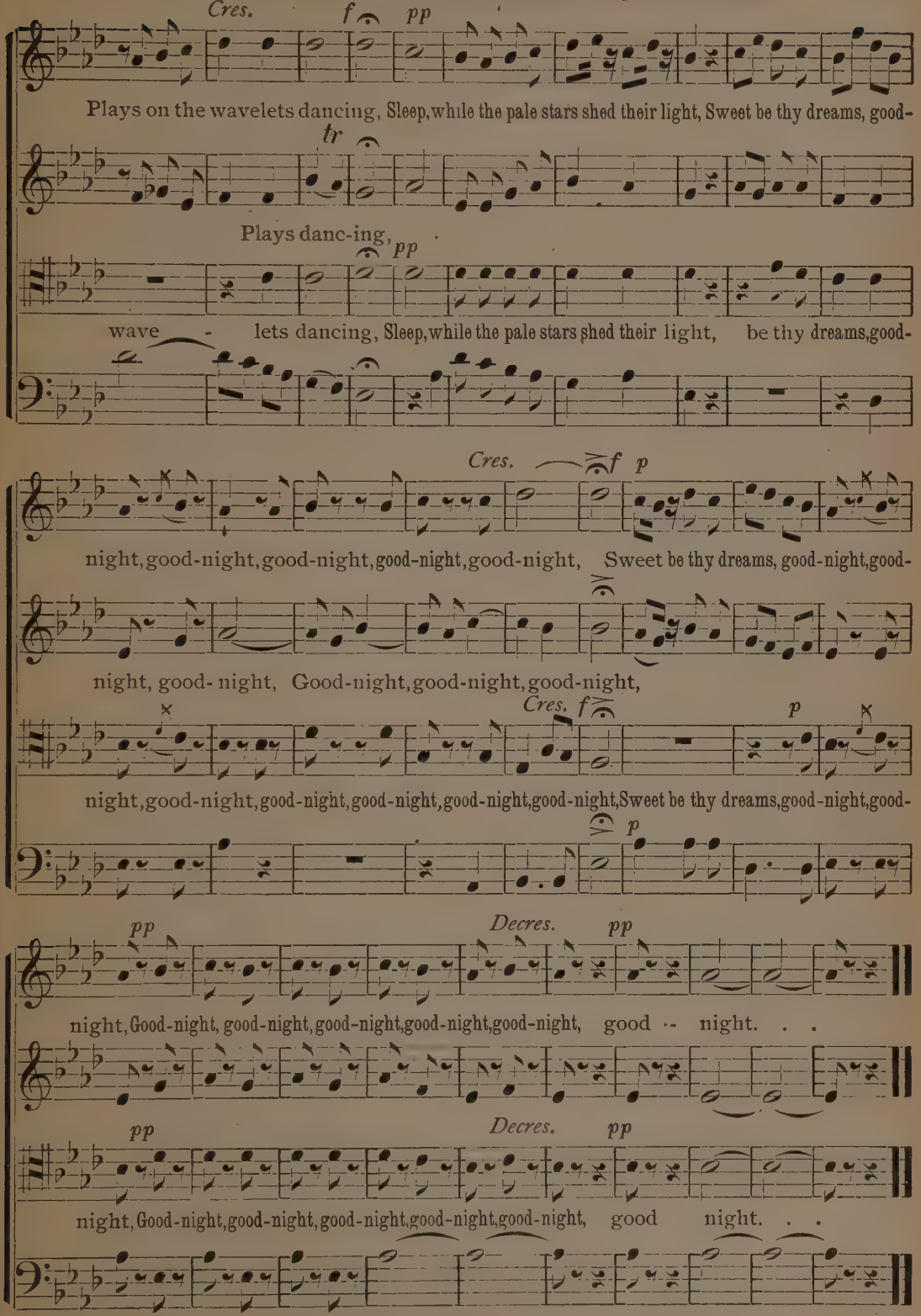


*Speak the word "motto," and sing "In God is our trust" slower.

James Wilce. Sir H. R. Bishop.




p Allegretto moderato.
Sleep, while the pale stars shed their light, Sweet be thy dreams, good-night, good-night,
p
Sleep, while the pale stars shed their light, be thy dreams, good-night, good-night,
mf
Sleep, while the pale stars shed their light, Sweet be thy dreams, good-night, good-night.
Sleep, while the pale stars shed their light, be thy dreams, good-night, good-night.
p
tr
Sleep, while the moon so soft - ly glancing, Plays on the wavelets danc - ing,
p
tr
Sleep, while the moon so soft - ly glancing, Plays on the wavelets danc - ing, The
mf

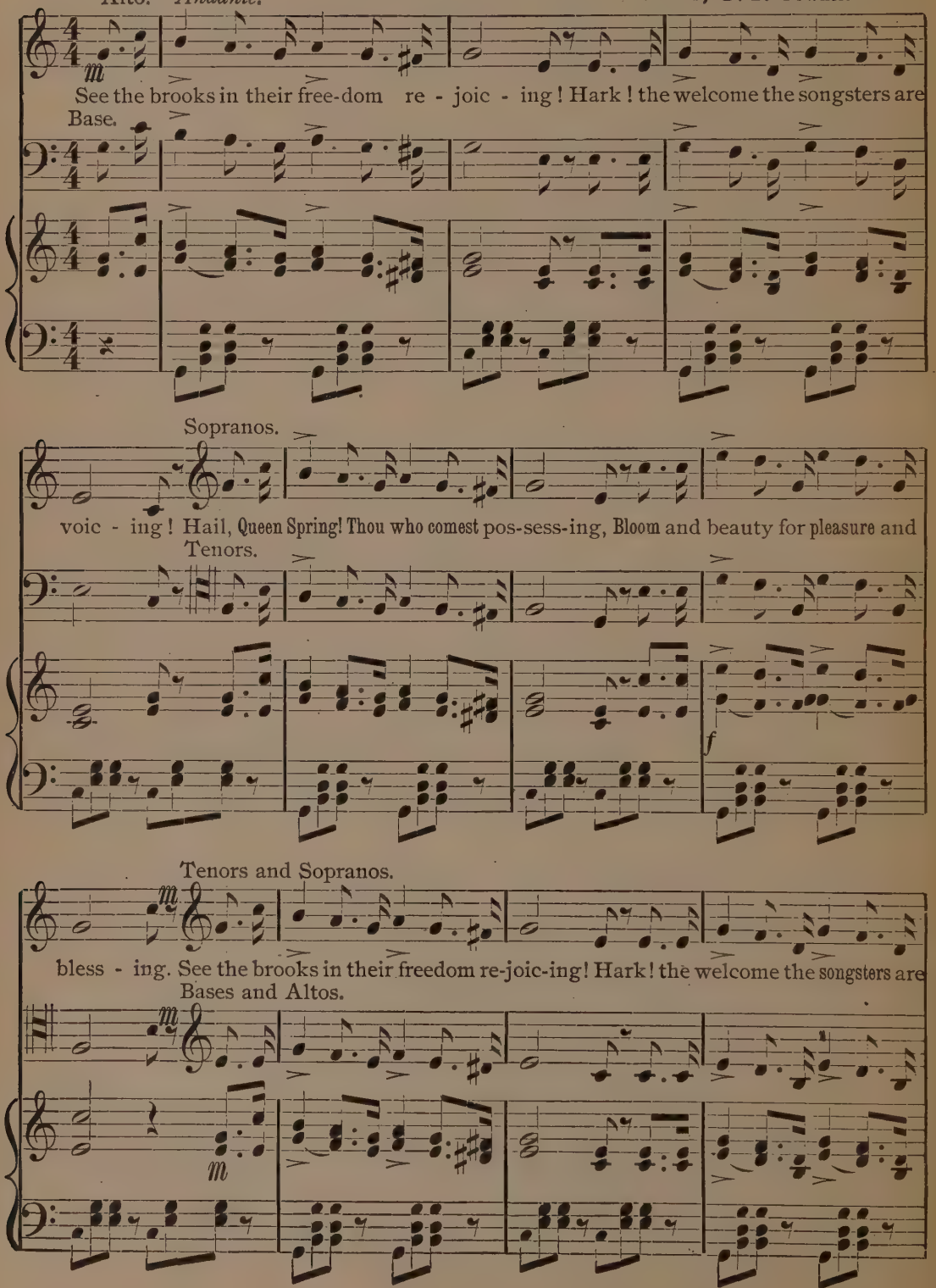

Cres.
f
pp
Plays on the wavelets dancing, Sleep, while the pale stars shed their light, Sweet be thy dreams, good-
tr
Plays danc-ing,
pp
wave - lets dancing, Sleep, while the pale stars shed their light, be thy dreams, good-
Cres.
f
p
night, good-night, good-night, good-night, good-night, Sweet be thy dreams, good-night, good-
night, good- night, Good-night, good-night, good-night,
Cres.
f
p
night, good-night, good-night, good-night, good-night, good-night, Sweet be thy dreams, good-night, good-
p
pp
Decres.
pp
night, Good-night, good-night, good-night, good-night, good-night, good - night. . .
pp
Decres.
pp
night, Good-night, good-night, good-night, good-night, good-night, good night. . .

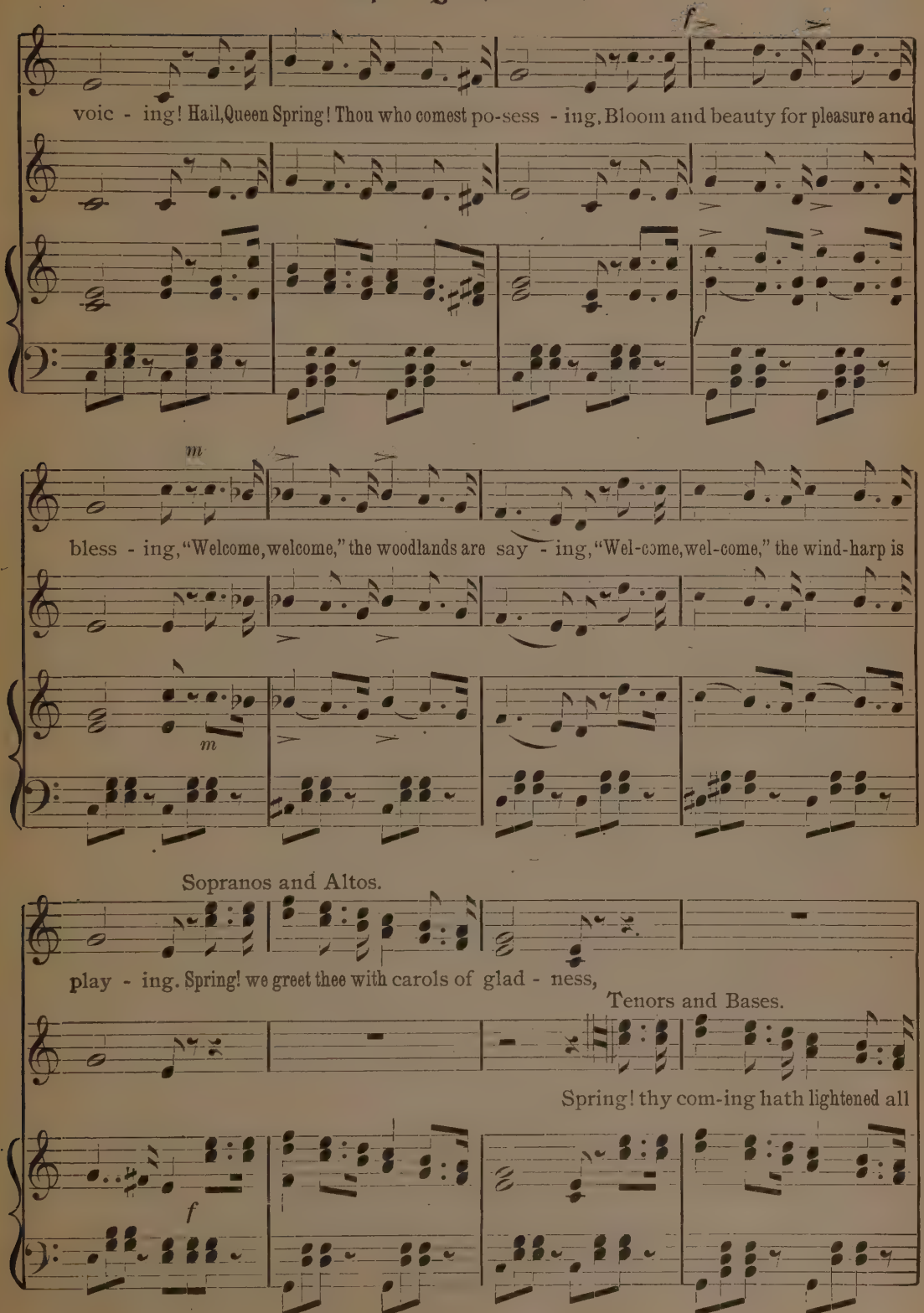
Spring Carmen.

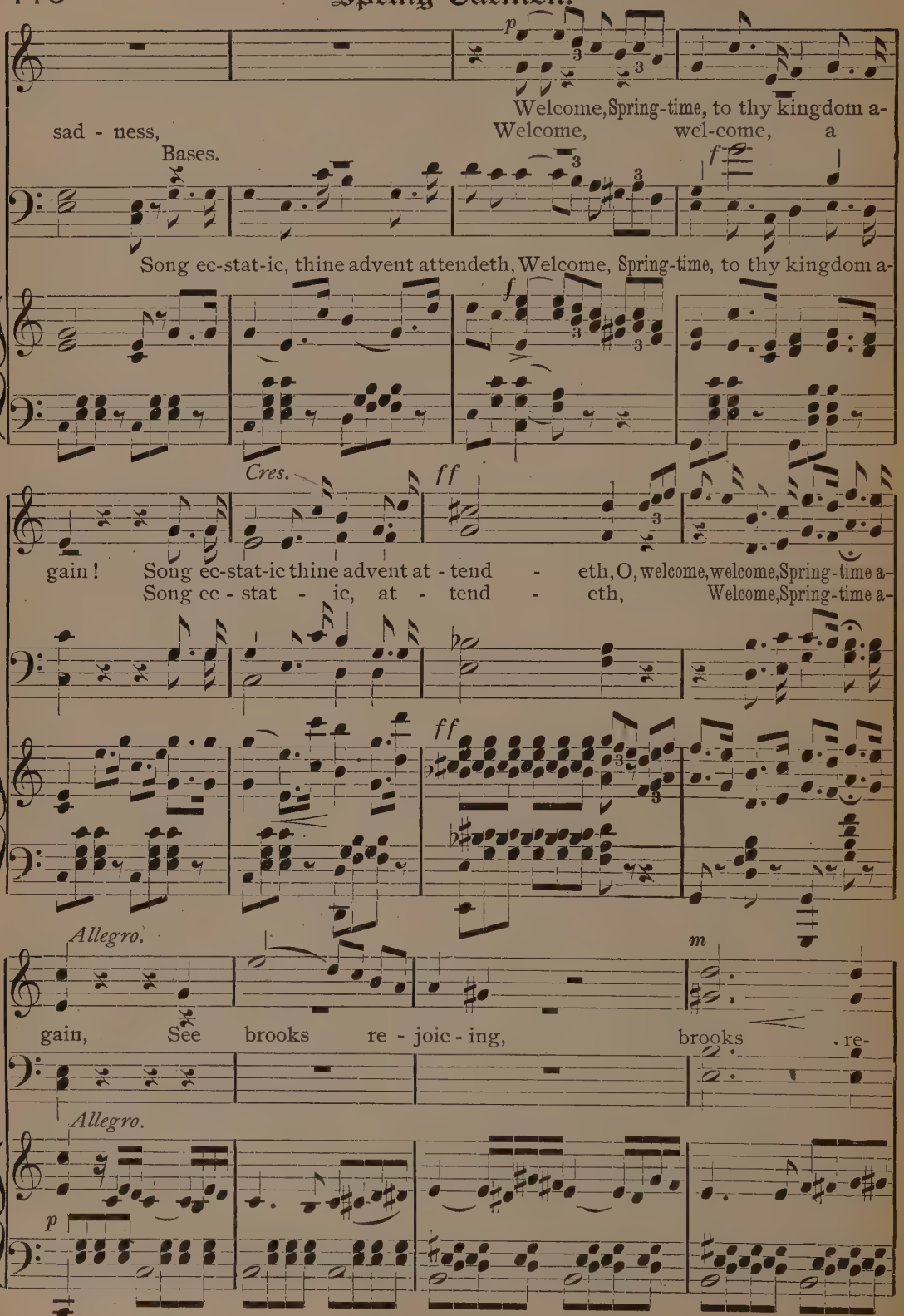
Flora Kirkland.

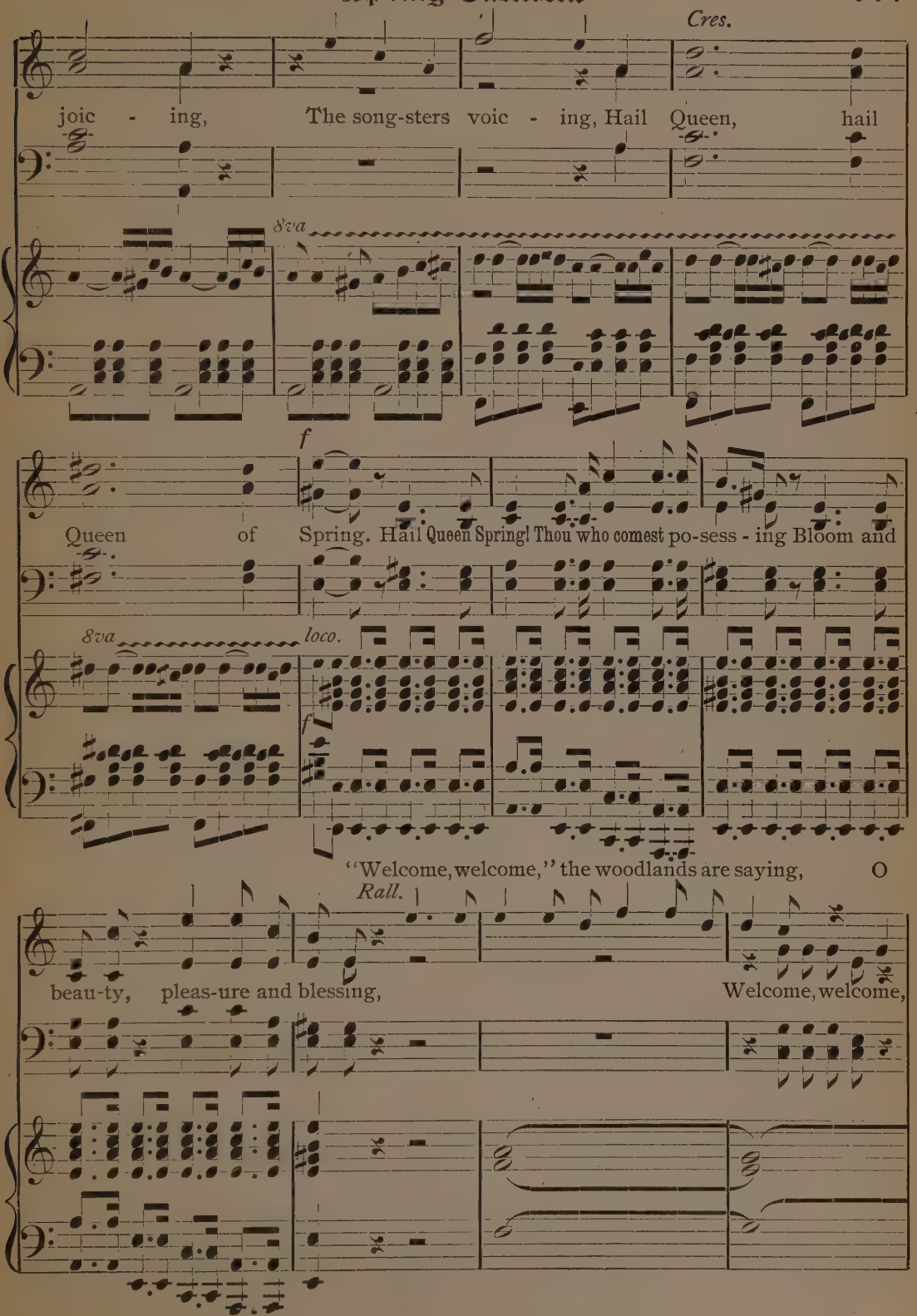
Arr. from "Lucretia Borgia." by D. B. Towner.

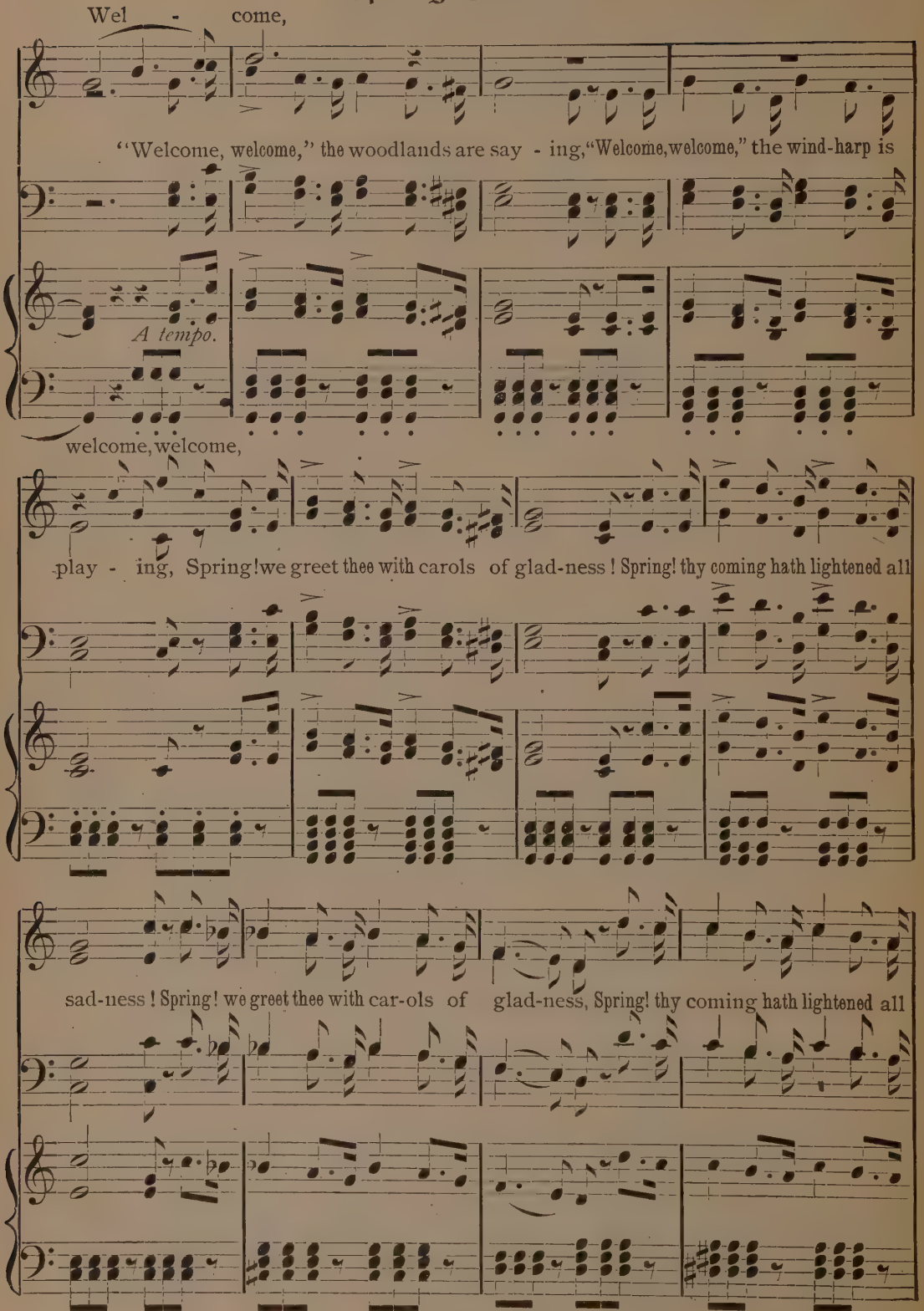
Alto. *Andante.*

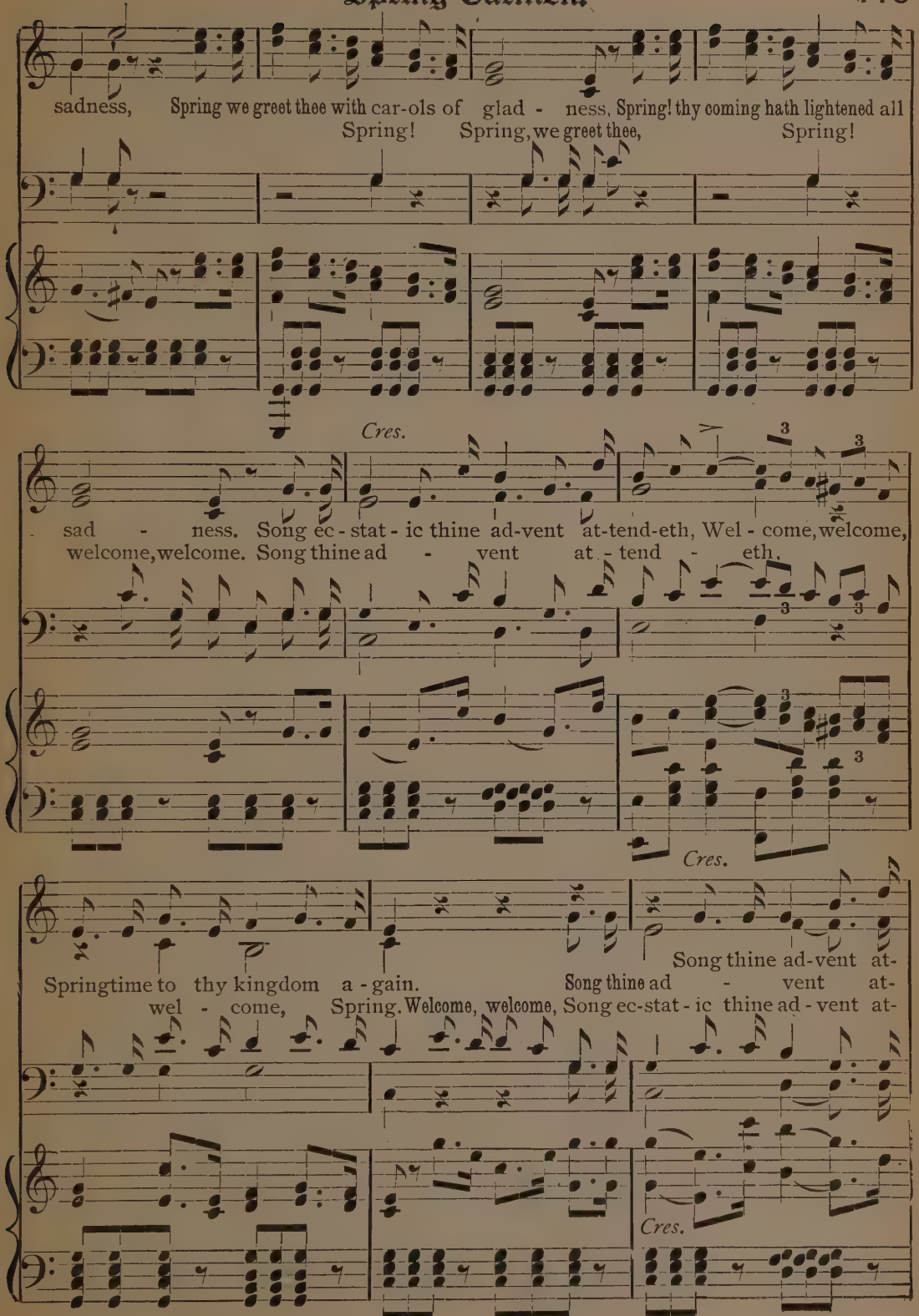


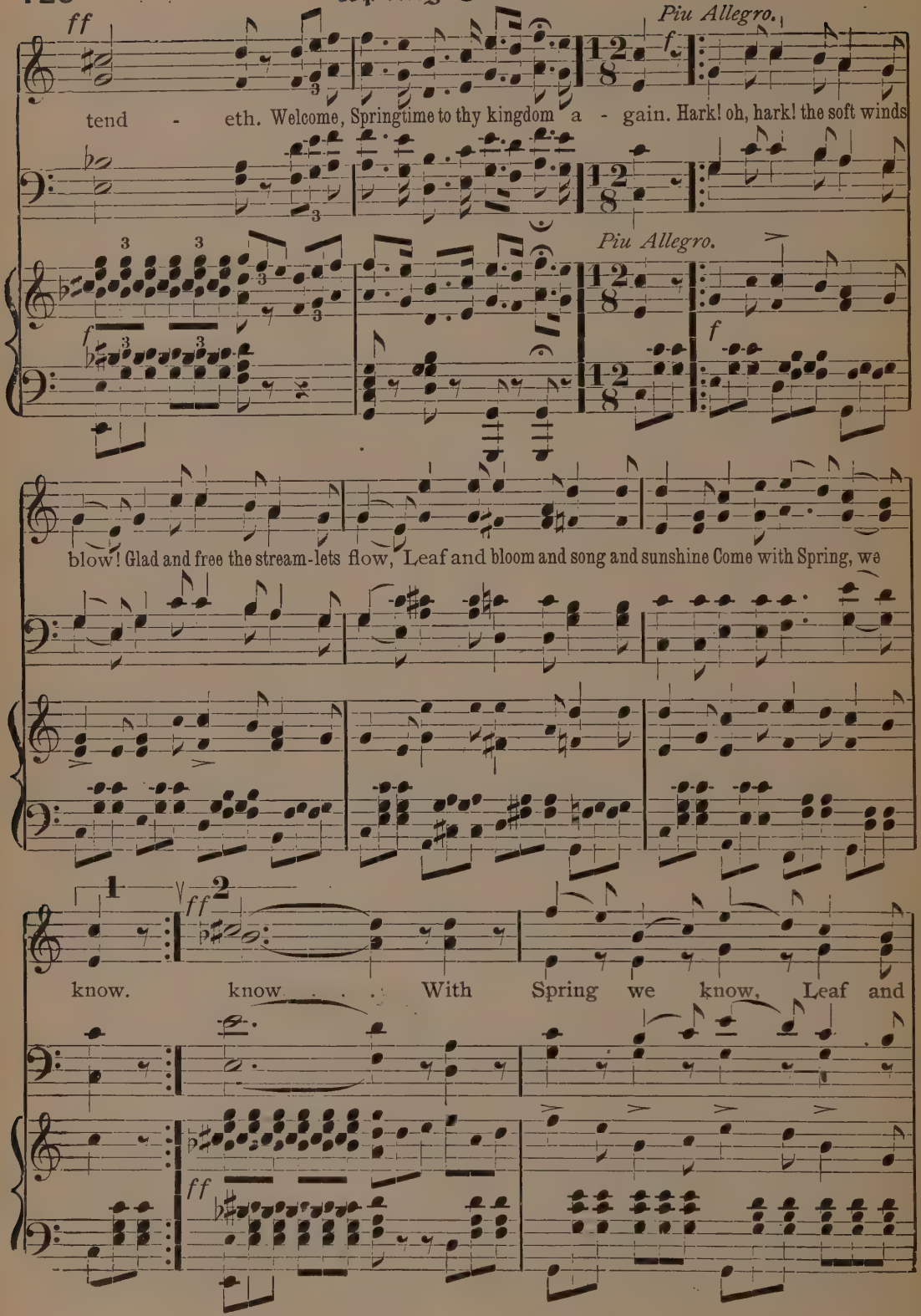

voic - ing! Hail, Queen Spring! Thou who comest po-sess - ing, Bloom and beauty for pleasure and
bless - ing, "Welcome, welcome," the woodlands are say - ing, "Wel-come, wel-come," the wind-harp is
Sopranos and Altos.
play - ing. Spring! we greet thee with carols of glad - ness,
Tenors and Bases.
Spring! thy com-ing hath lightened all

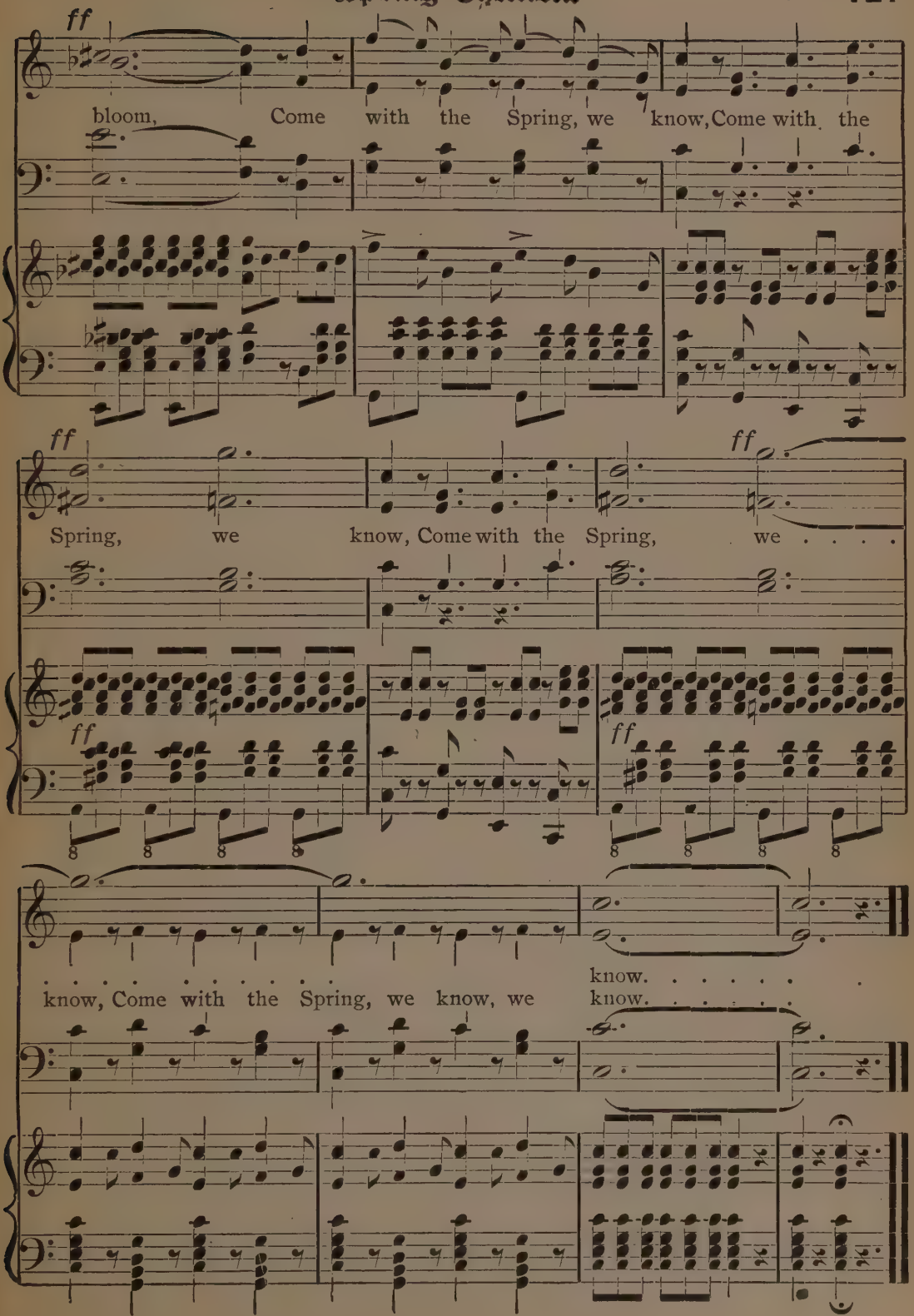

p
Welcome, Spring-time, to thy kingdom a-
sad - ness,
Welcome, wel-come, a
Bases.
f
Song ec-stat-ic, thine advent attendeth, Welcome, Spring-time, to thy kingdom a-
f
Cres.
ff
gain! Song ec-stat-ic thine advent at - tend - eth, O, welcome, welcome, Spring-time a-
Song ec - stat - ic, at - tend - eth, Welcome, Spring-time a-
ff
Allegro.
m
gain, See brooks re - joic - ing, brooks re-
Allegro.
p


Cres.
joic - ing, The song-sters voic - ing, Hail Queen, hail
8va
f
Queen of Spring. Hail Queen Spring! Thou who comest po-sess - ing Bloom and
8va
loco.
f
"Welcome, welcome," the woodlands are saying, O
Rall.
beau-ty, pleas-ure and blessing, Welcome, welcome,


Wel - come,
"Welcome, welcome," the woodlands are say - ing, "Welcome, welcome," the wind-harp is
A tempo.
welcome, welcome,
play - ing, Spring! we greet thee with carols of glad-ness! Spring! thy coming hath lightened all
sad-ness! Spring! we greet thee with car-ols of glad-ness, Spring! thy coming hath lightened all

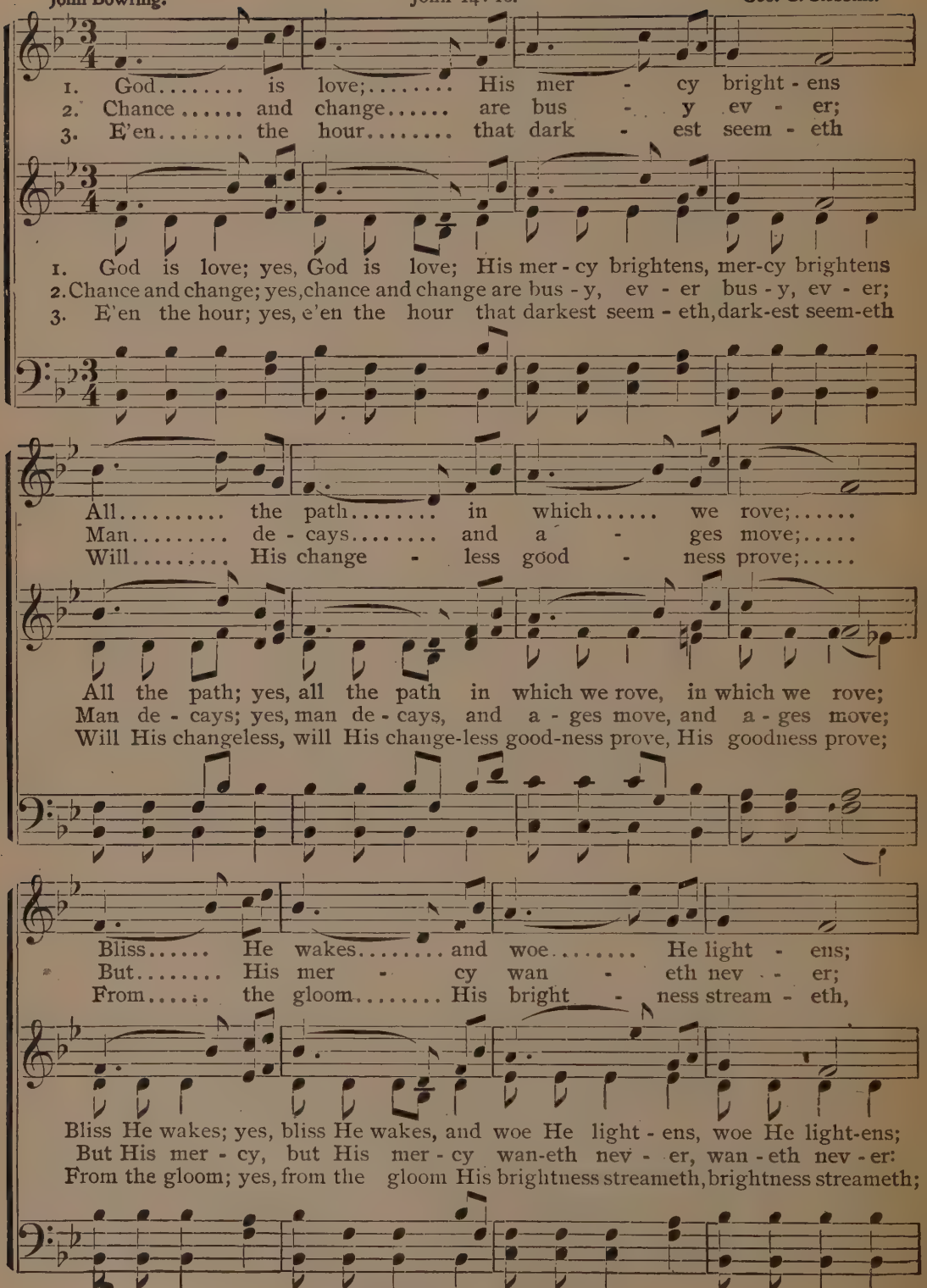

sadness, Spring we greet thee with car-ols of glad - ness. Spring! thy coming hath lightened all
Spring! Spring, we greet thee, Spring!
Cres.
sad - ness. Song ec - stat - ic thine ad-vent at-tend-eth, Wel - come, welcome,
welcome, welcome. Song thine ad - vent at - tend - eth,
Cres.
Springtime to thy kingdom a - gain. Song thine ad-vent at-
Song thine ad - vent at-
wel - come, Spring. Welcome, welcome, Song ec-stat - ic thine ad - vent at-
Cres.


ff
Piu Allegro.
f
tend - eth. Welcome, Springtime to thy kingdom a - gain. Hark! oh, hark! the soft winds
Piu Allegro.
f
f
blow! Glad and free the stream-lets flow, Leaf and bloom and song and sunshine Come with Spring, we
1
2
ff
know. know With Spring we know, Leaf and
ff

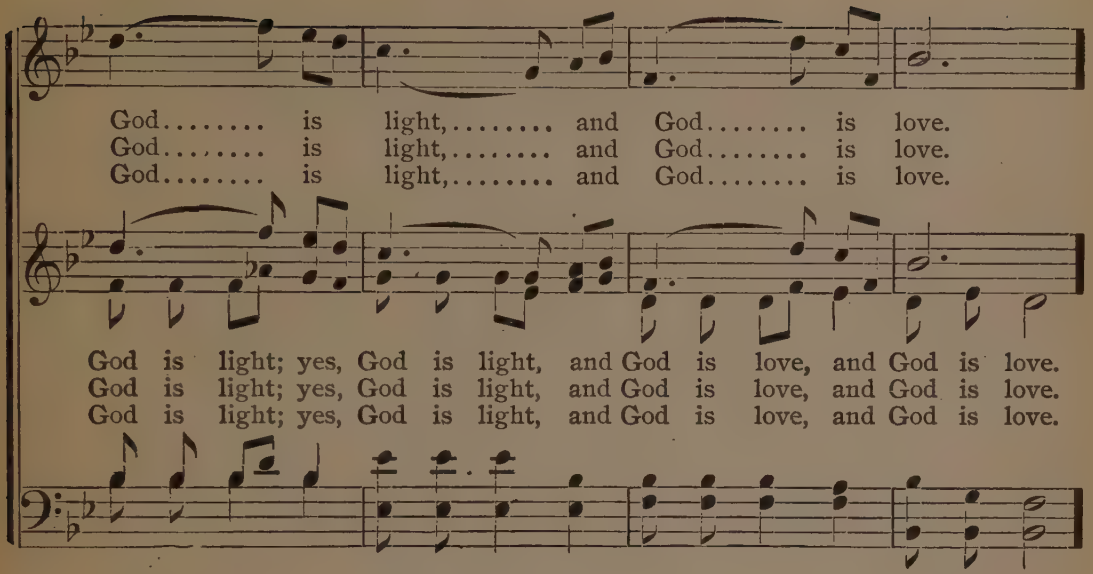

ff
bloom, Come with the Spring, we know, Come with the
ff
Spring, we know, Come with the Spring, we
ff
ff
ff
know, Come with the Spring, we know, we
know.
know.

God is Love.

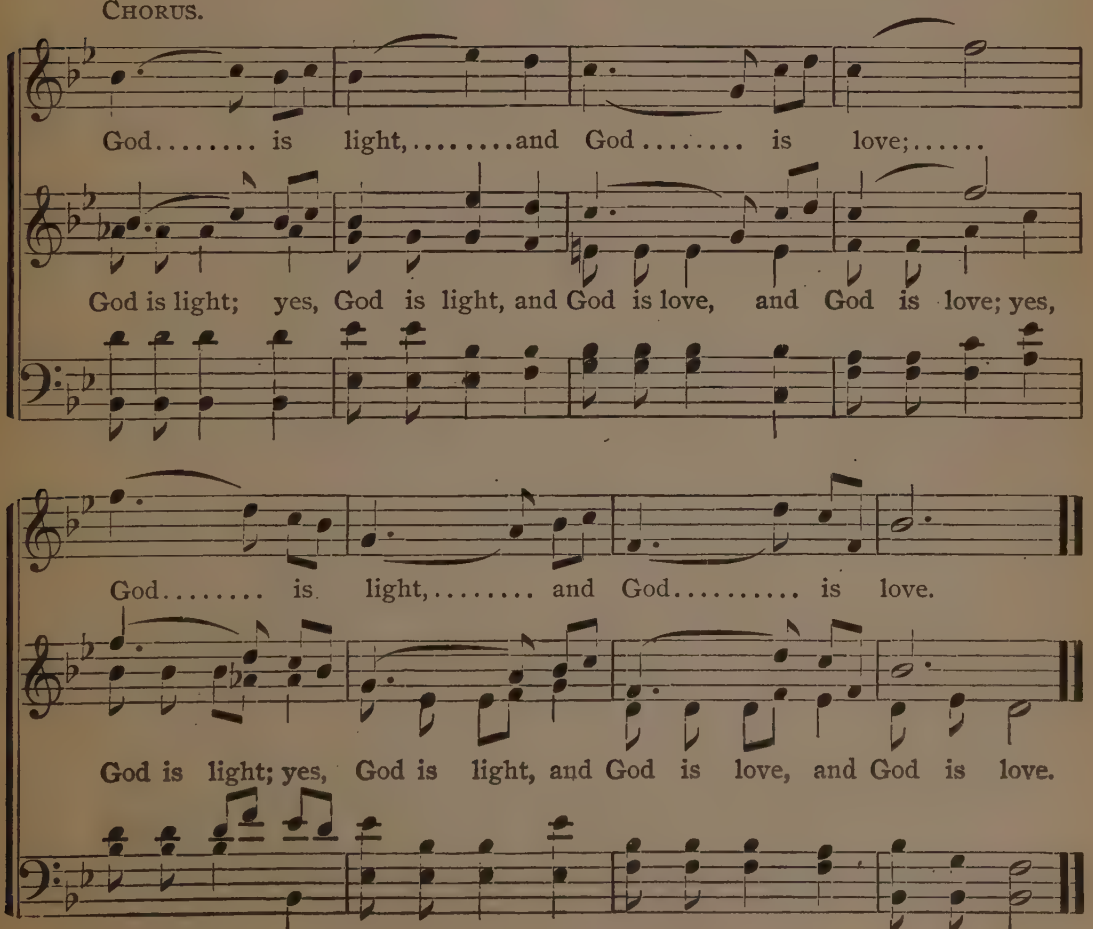
John Bowring. John 14: 16. Geo. C. Stebbins.



Copyright, 1893, by The Biglow & Main Co.

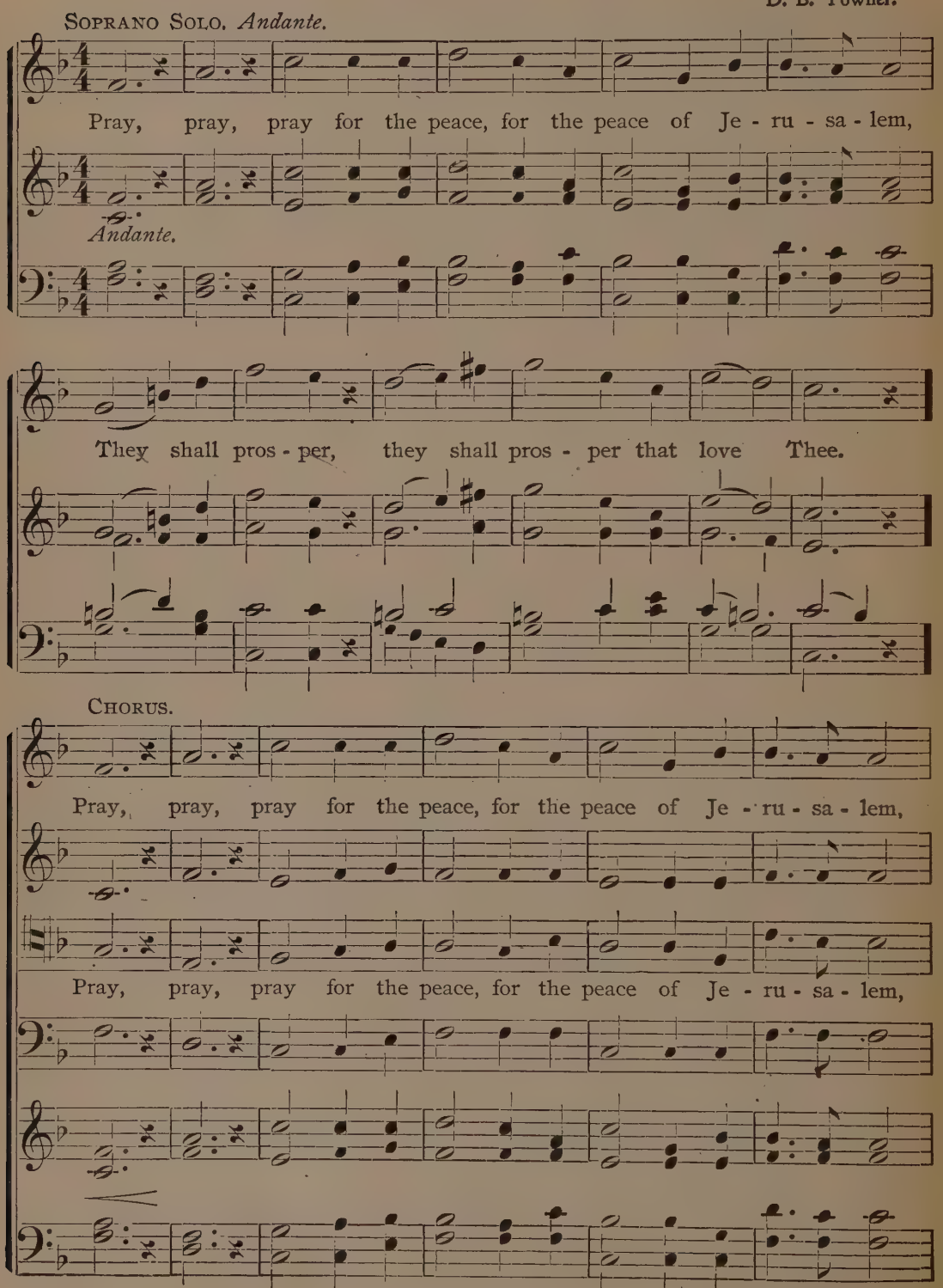

God..... is light,..... and God..... is love.
God..... is light,..... and God..... is love.
God..... is light,..... and God..... is love.
God is light; yes, God is light, and God is love, and God is love.
God is light; yes, God is light, and God is love, and God is love.
God is light; yes, God is light, and God is love, and God is love.

CHORUS.

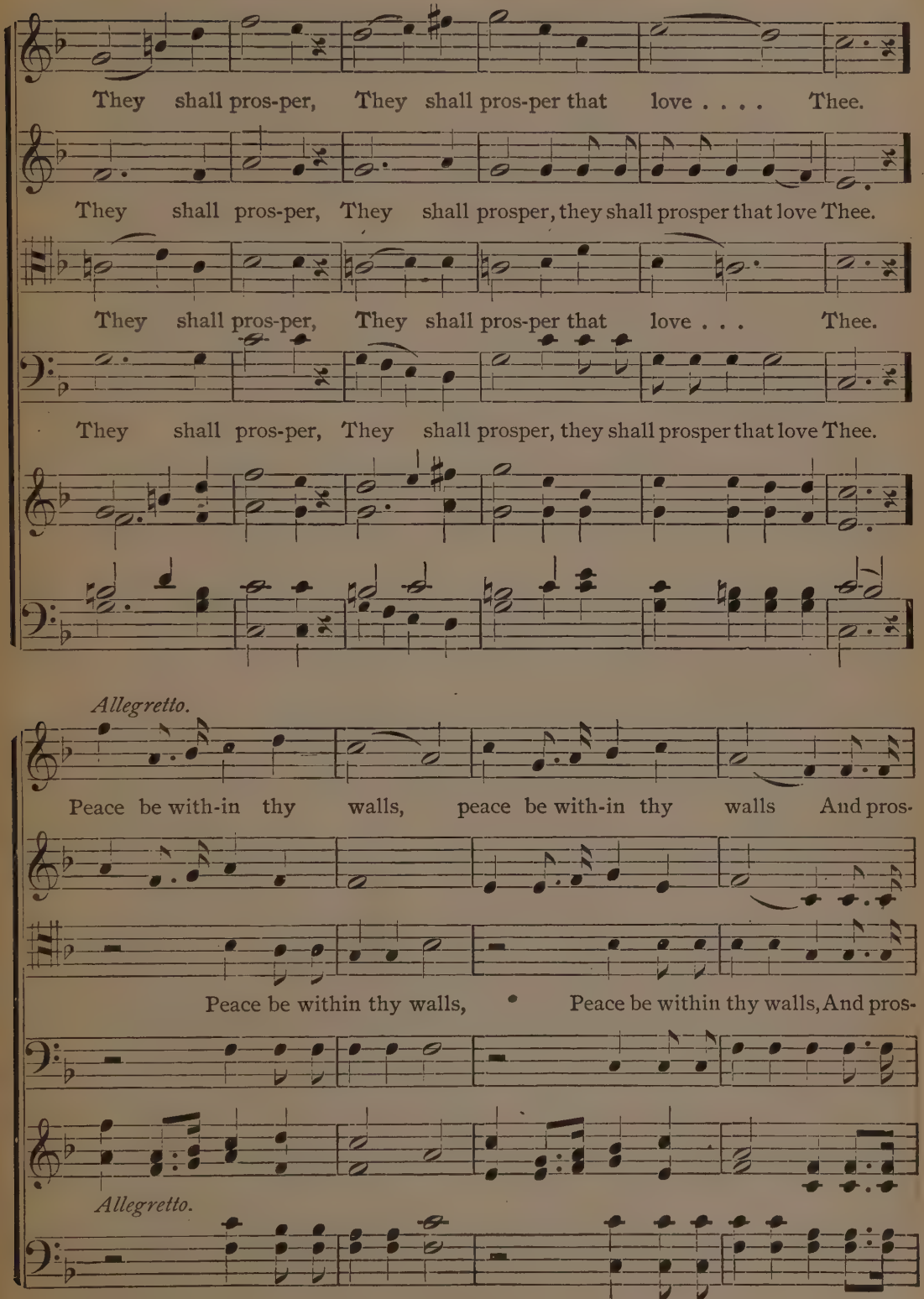

God..... is light,.....and God..... is love;.....
God is light; yes, God is light, and God is love, and God is love; yes,
God..... is light,..... and God..... is love.
God is light; yes, God is light, and God is love, and God is love.

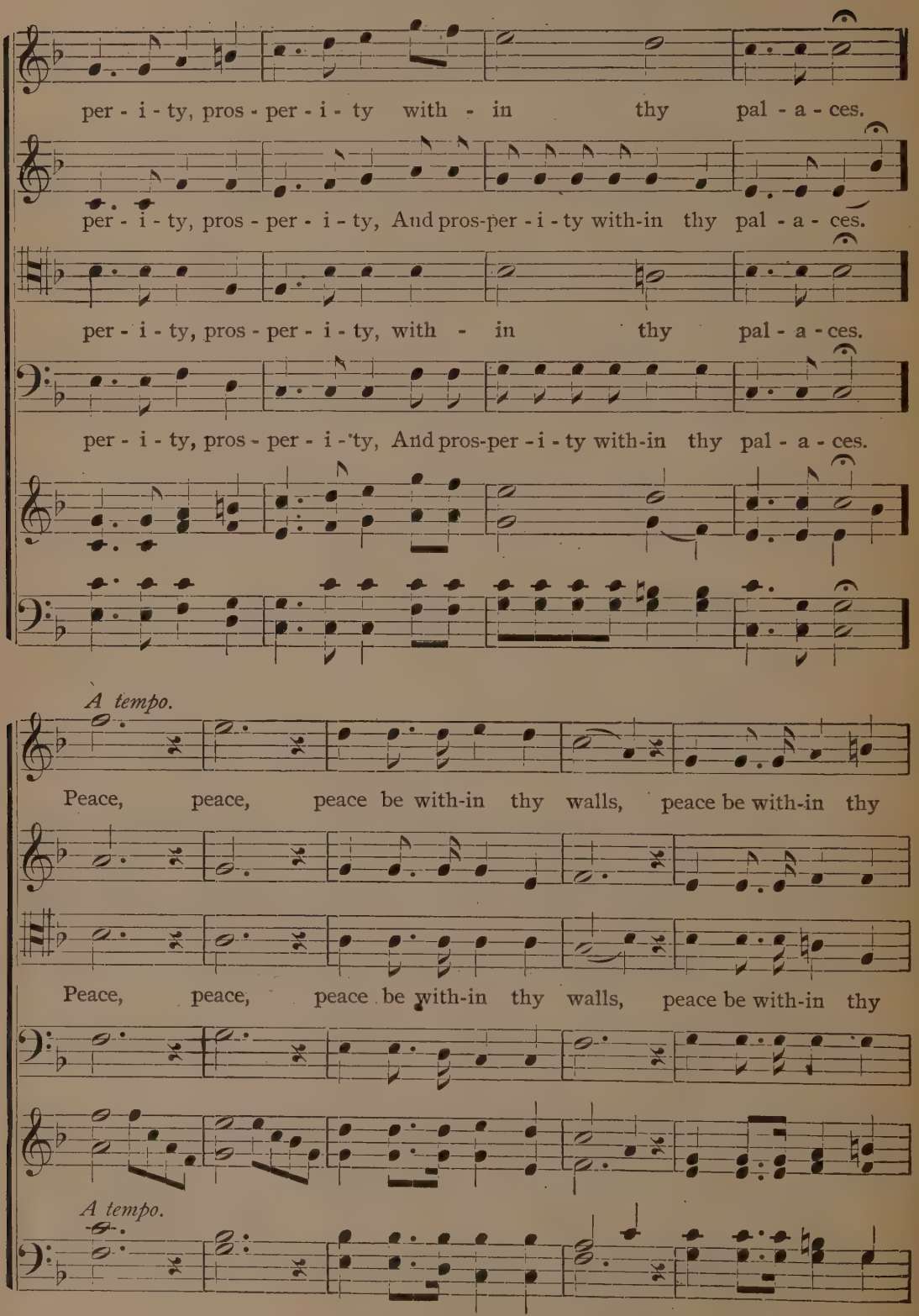
Pray for the Peace of Jerusalem.

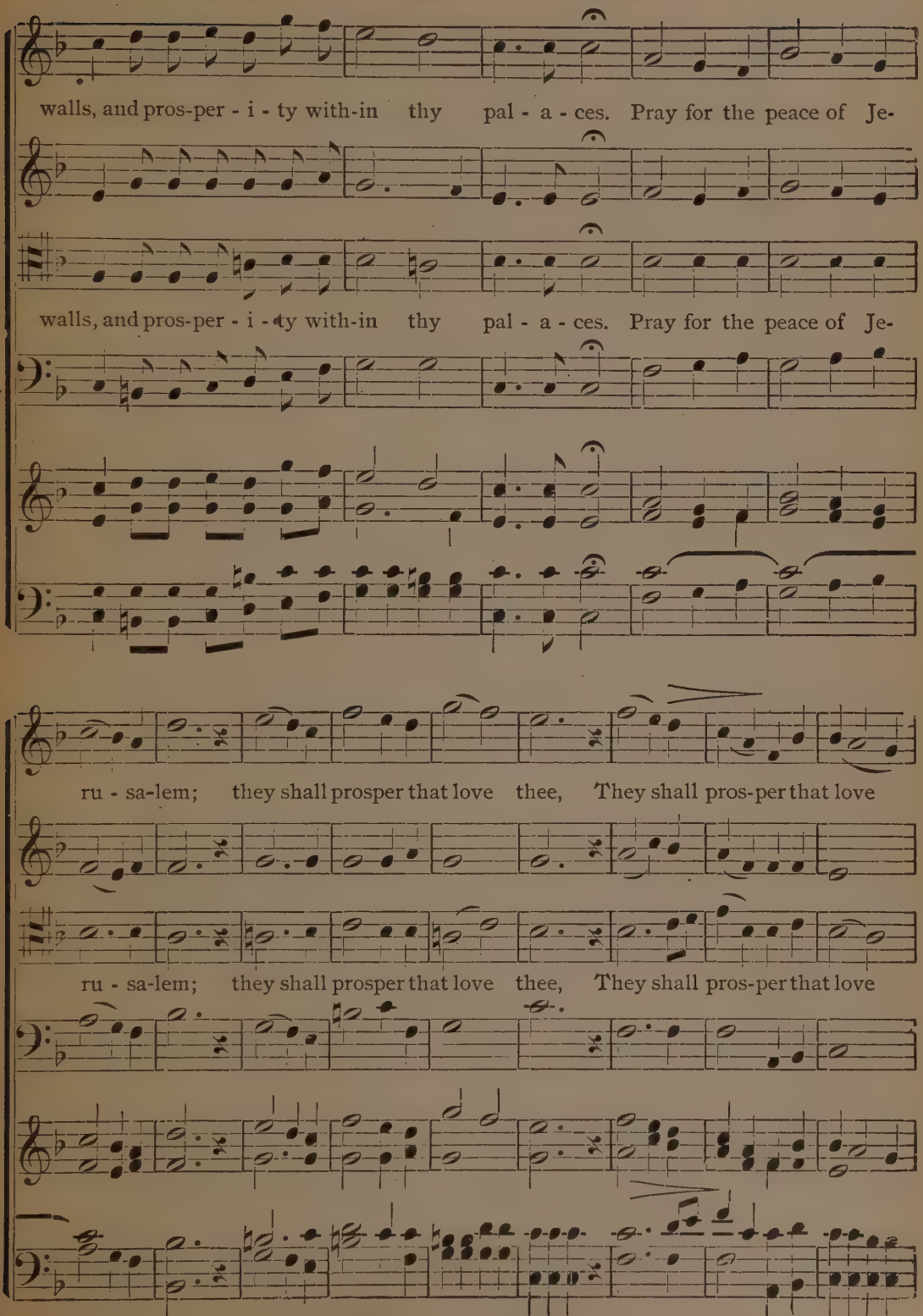
D. B. Towner.

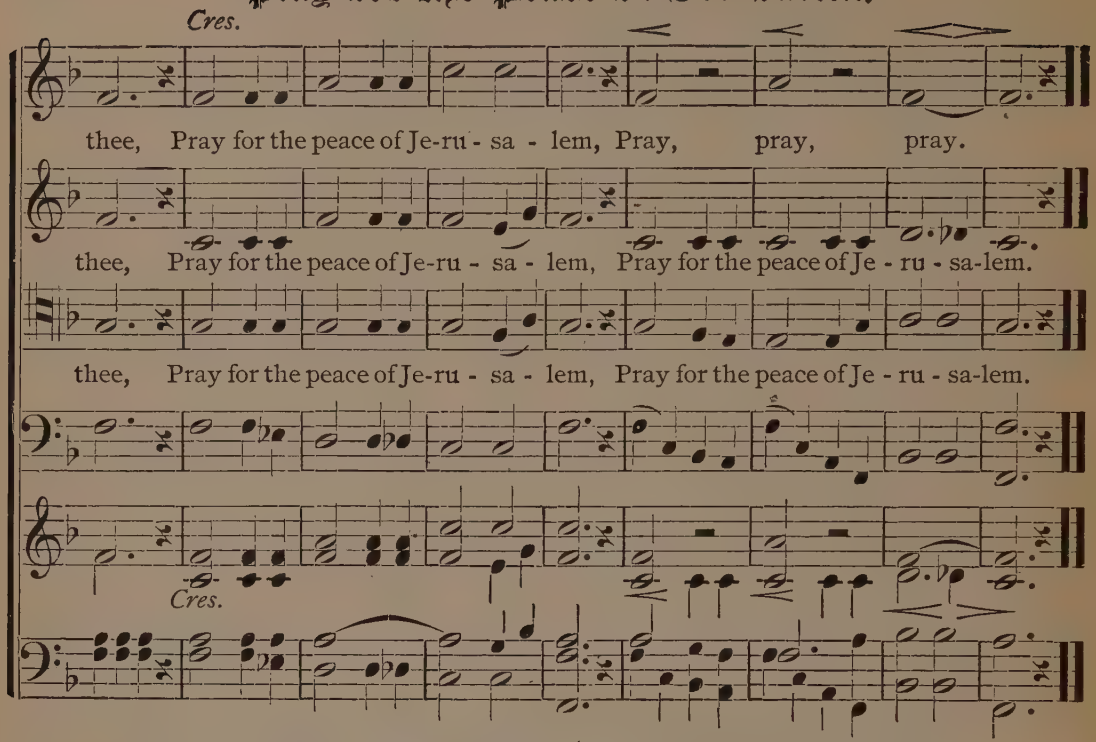


Copyright, 1901, by E. S. Lorenz.

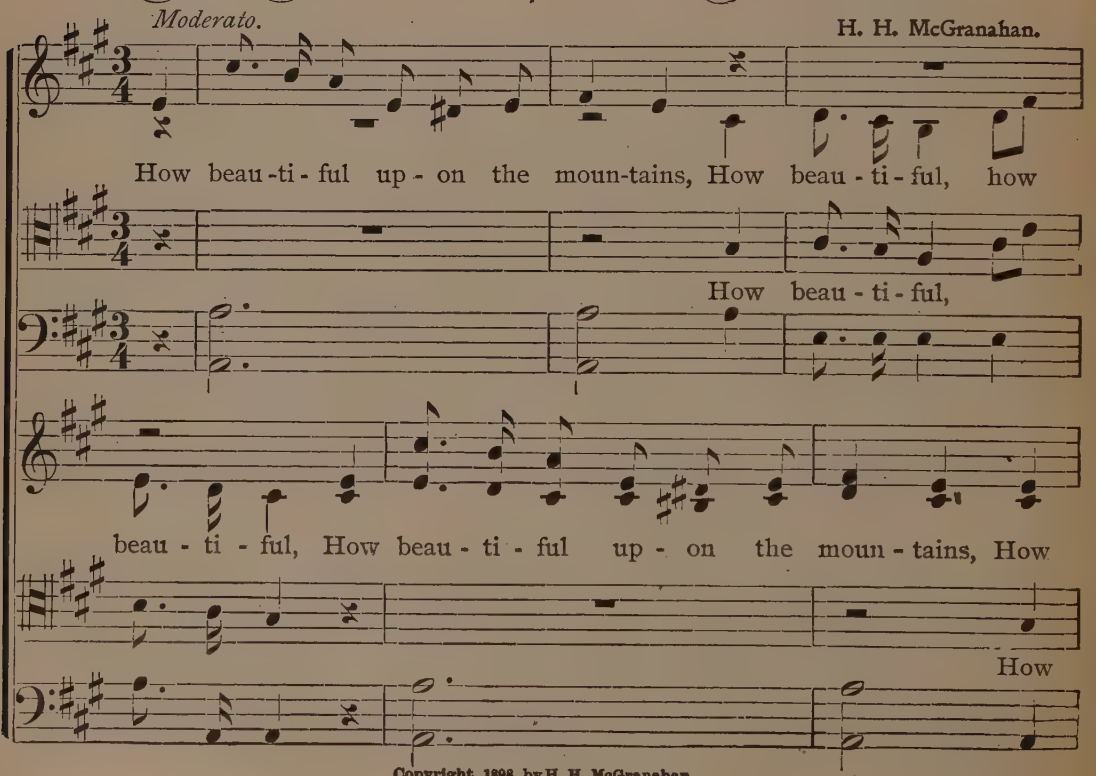

They shall pros-per, They shall pros-per that love . . . . Thee.
They shall pros-per, They shall prosper, they shall prosper that love Thee.
They shall pros-per, They shall pros-per that love . . . Thee.
They shall pros-per, They shall prosper, they shall prosper that love Thee.
Allegretto.
Peace be with-in thy walls, peace be with-in thy walls And pros-
Peace be within thy walls, Peace be within thy walls, And pros-
Allegretto.


per - i - ty, pros - per - i - ty with - in thy pal - a - ces.
per - i - ty, pros - per - i - ty, And pros-per - i - ty with-in thy pal - a - ces.
per - i - ty, pros - per - i - ty, with - in thy pal - a - ces.
per - i - ty, pros - per - i - ty, And pros-per - i - ty with-in thy pal - a - ces.
A tempo.
Peace, peace, peace be with-in thy walls, peace be with-in thy
Peace, peace, peace be with-in thy walls, peace be with-in thy
A tempo.

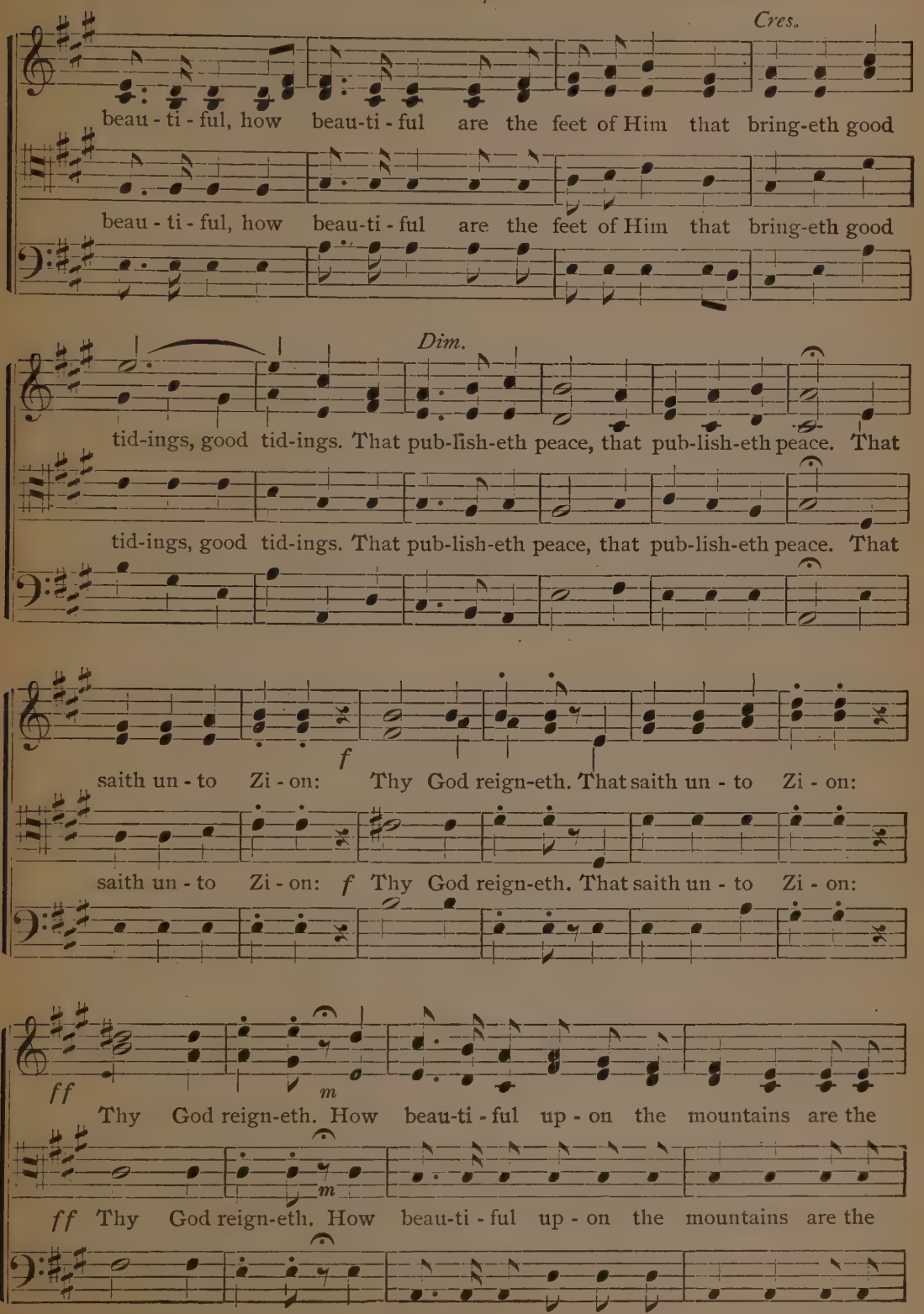

walls, and pros-per - i - ty with-in thy pal - a - ces. Pray for the peace of Je-
walls, and pros-per - i - ty with-in thy pal - a - ces. Pray for the peace of Je-
ru - sa-lem; they shall prosper that love thee, They shall pros-per that love
ru - sa-lem; they shall prosper that love thee, They shall pros-per that love

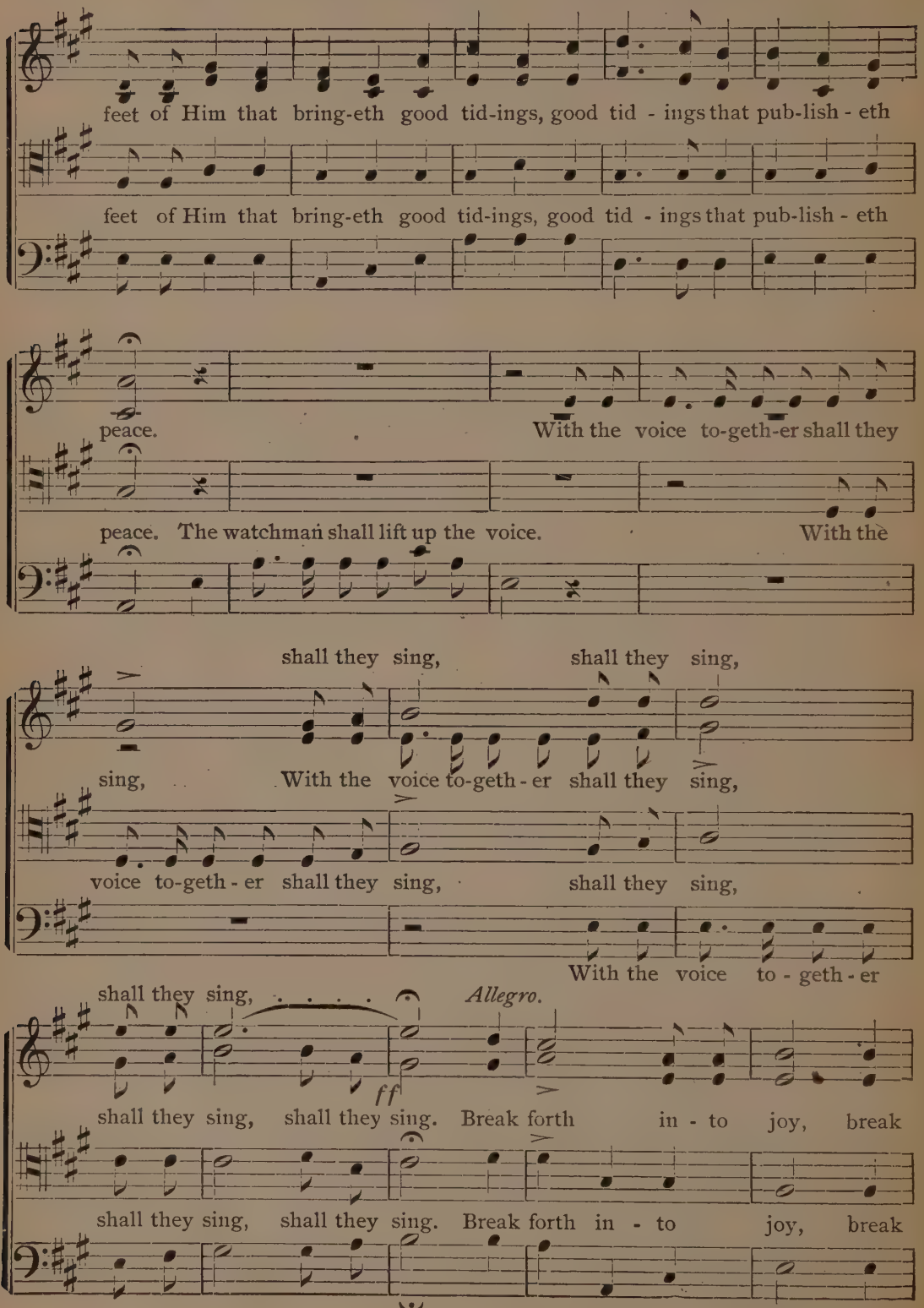


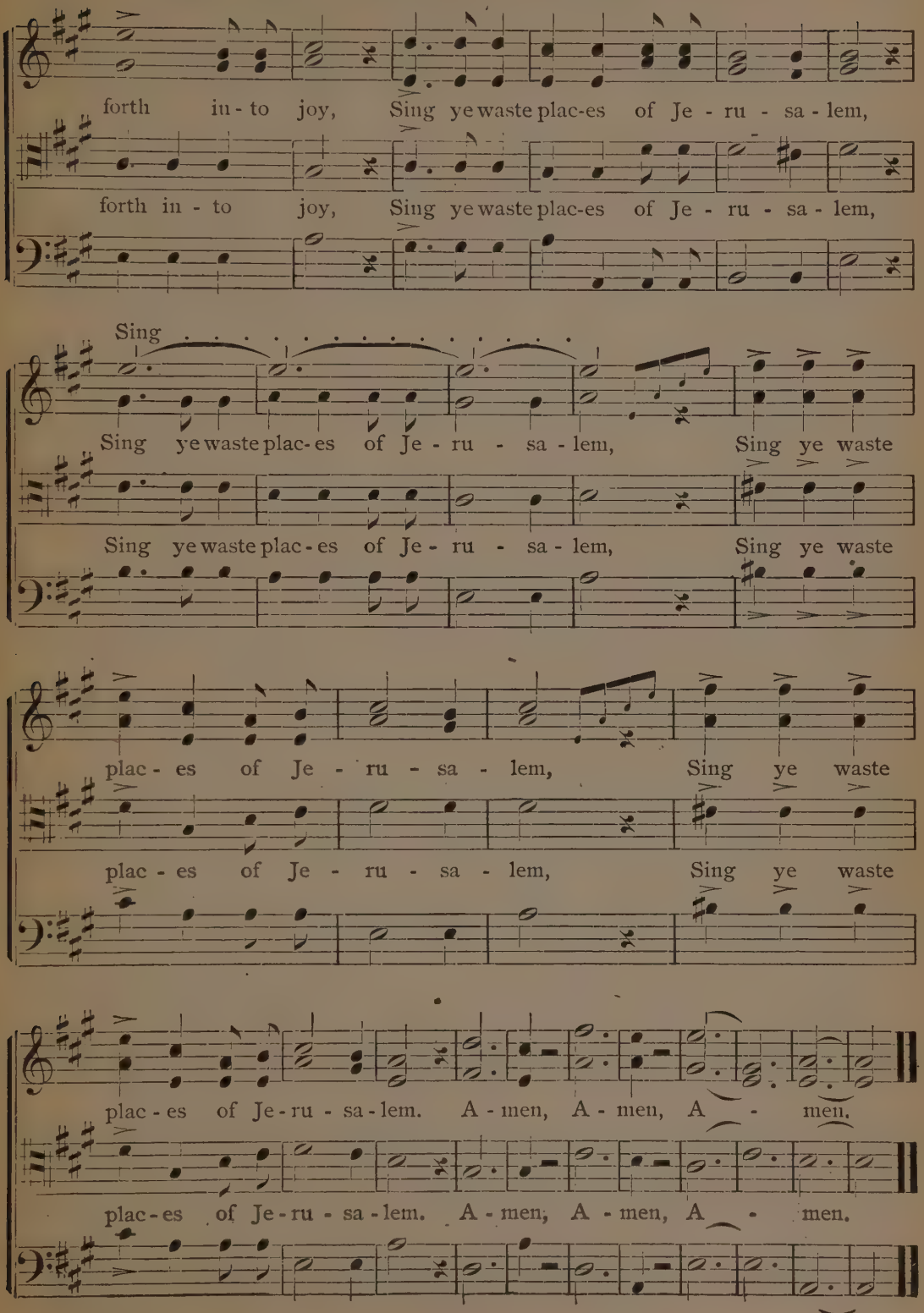
How Beautiful Upon the Mountains.



Copyright, 1898, by H. H. McGranahan.

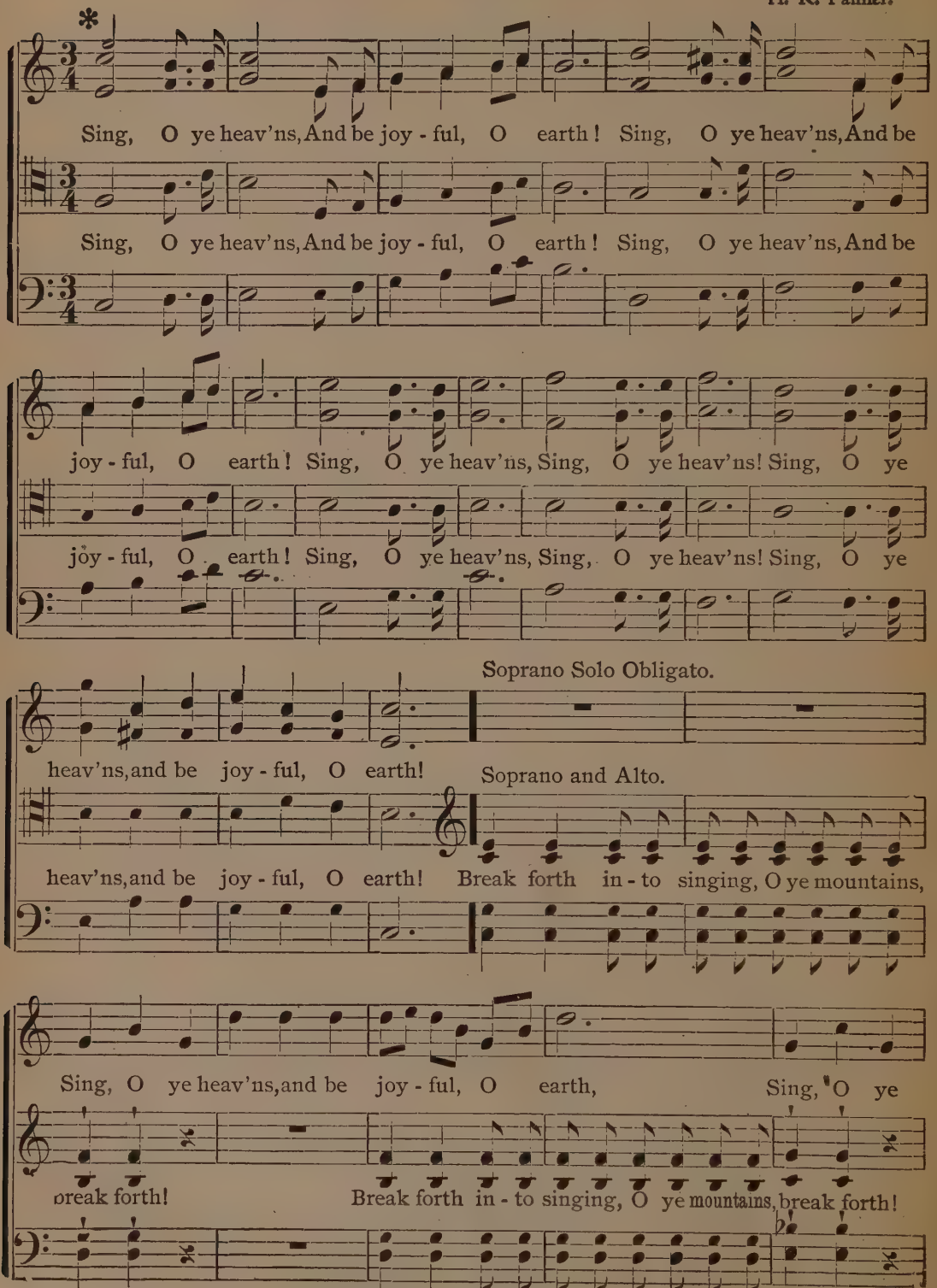

Cres.
beau - ti - ful, how beau-ti - ful are the feet of Him that bring-eth good
beau - ti - ful, how beau-ti - ful are the feet of Him that bring-eth good
Dim.
tid-ings, good tid-ings. That pub-lish-eth peace, that pub-lish-eth peace. That
tid-ings, good tid-ings. That pub-lish-eth peace, that pub-lish-eth peace. That
f
saith un - to Zi - on: Thy God reign-eth. That saith un - to Zi - on:
saith un - to Zi - on: f Thy God reign-eth. That saith un - to Zi - on:
ff
m
Thy God reign-eth. How beau-ti - ful up - on the mountains are the
m
ff Thy God reign-eth. How beau-ti - ful up - on the mountains are the


feet of Him that bring-eth good tid-ings, good tid - ings that pub-lish - eth
feet of Him that bring-eth good tid-ings, good tid - ings that pub-lish - eth
peace.
With the voice to-geth-er shall they
peace. The watchman shall lift up the voice.
With the
shall they sing, shall they sing,
sing, With the voice to-geth - er shall they sing,
voice to-geth - er shall they sing, shall they sing,
With the voice to - geth - er
shall they sing,
Allegro.
ff
shall they sing, shall they sing. Break forth in - to joy, break
shall they sing, shall they sing. Break forth in - to joy, break


forth in - to joy, Sing ye waste plac-es of Je - ru - sa - lem,
forth in - to joy, Sing ye waste plac-es of Je - ru - sa - lem,
Sing
Sing ye waste plac-es of Je - ru - sa - lem, Sing ye waste
Sing ye waste plac-es of Je - ru - sa - lem, Sing ye waste
plac - es of Je - ru - sa - lem, Sing ye waste
plac - es of Je - ru - sa - lem, Sing ye waste
plac - es of Je-ru - sa-lem. A - men, A - men, A - men.
plac - es of Je-ru - sa-lem. A - men, A - men, A - men.

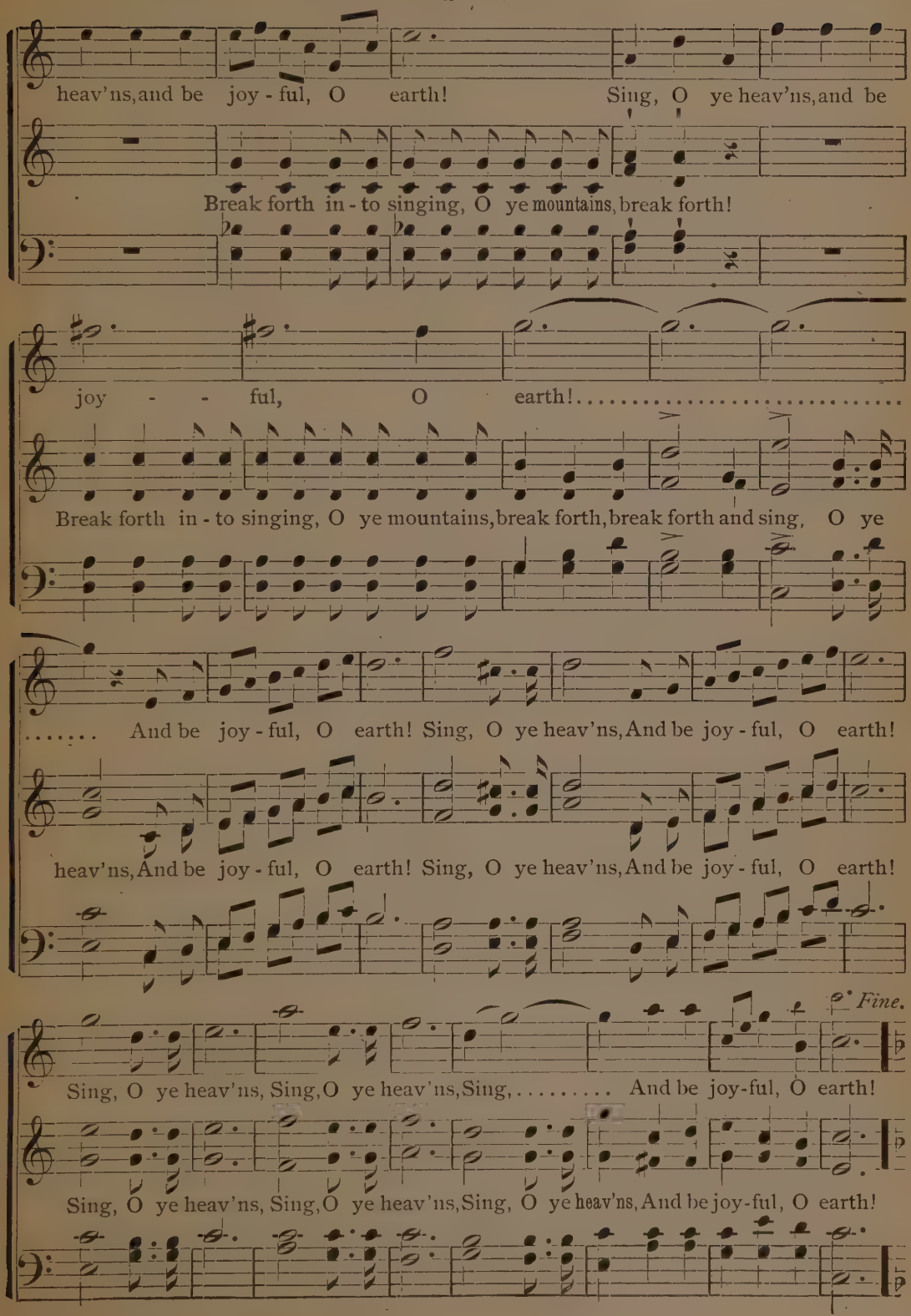
Sing, O Ye Heavens.

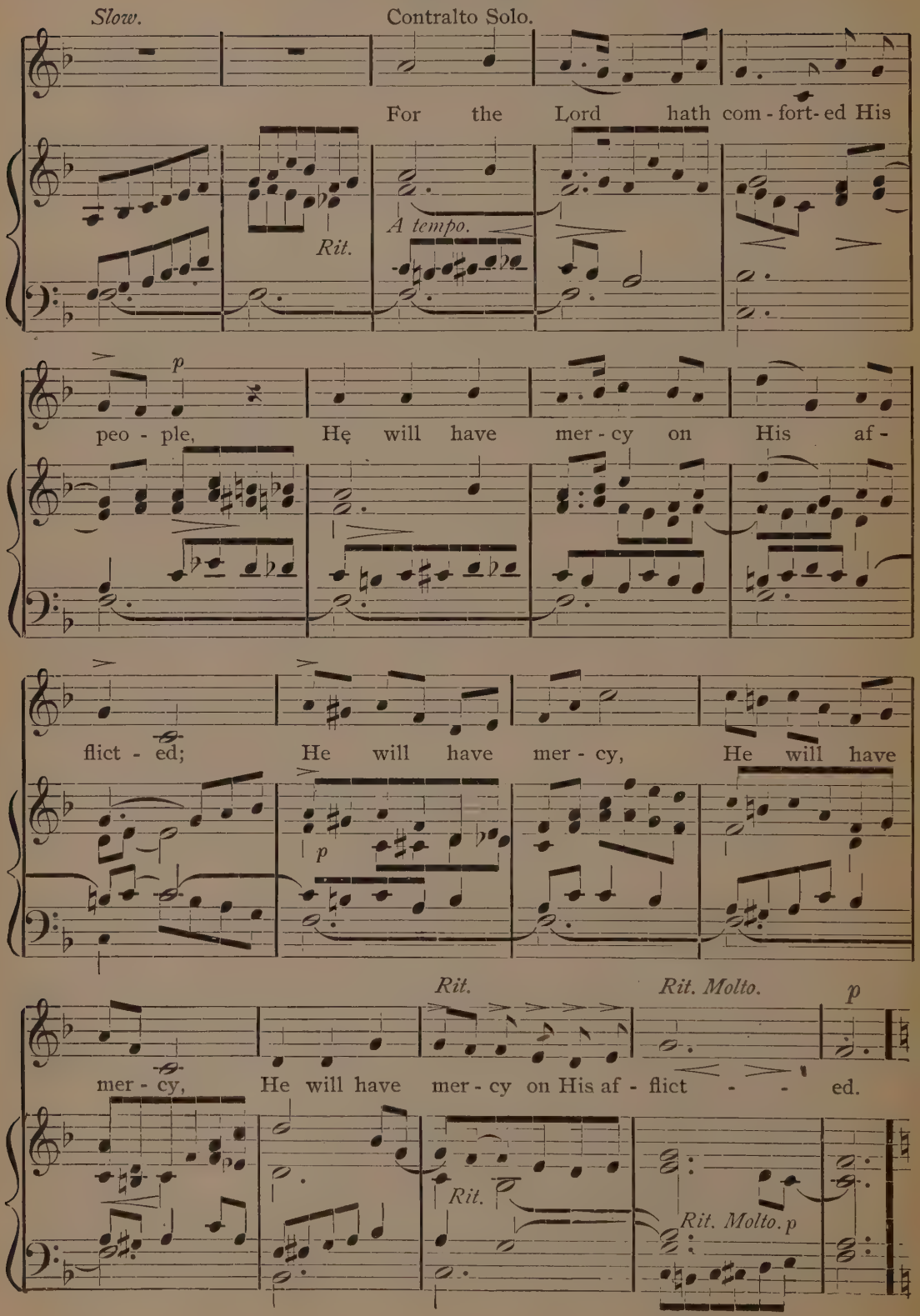
H. R. Palmer.



In D. C., sing E.

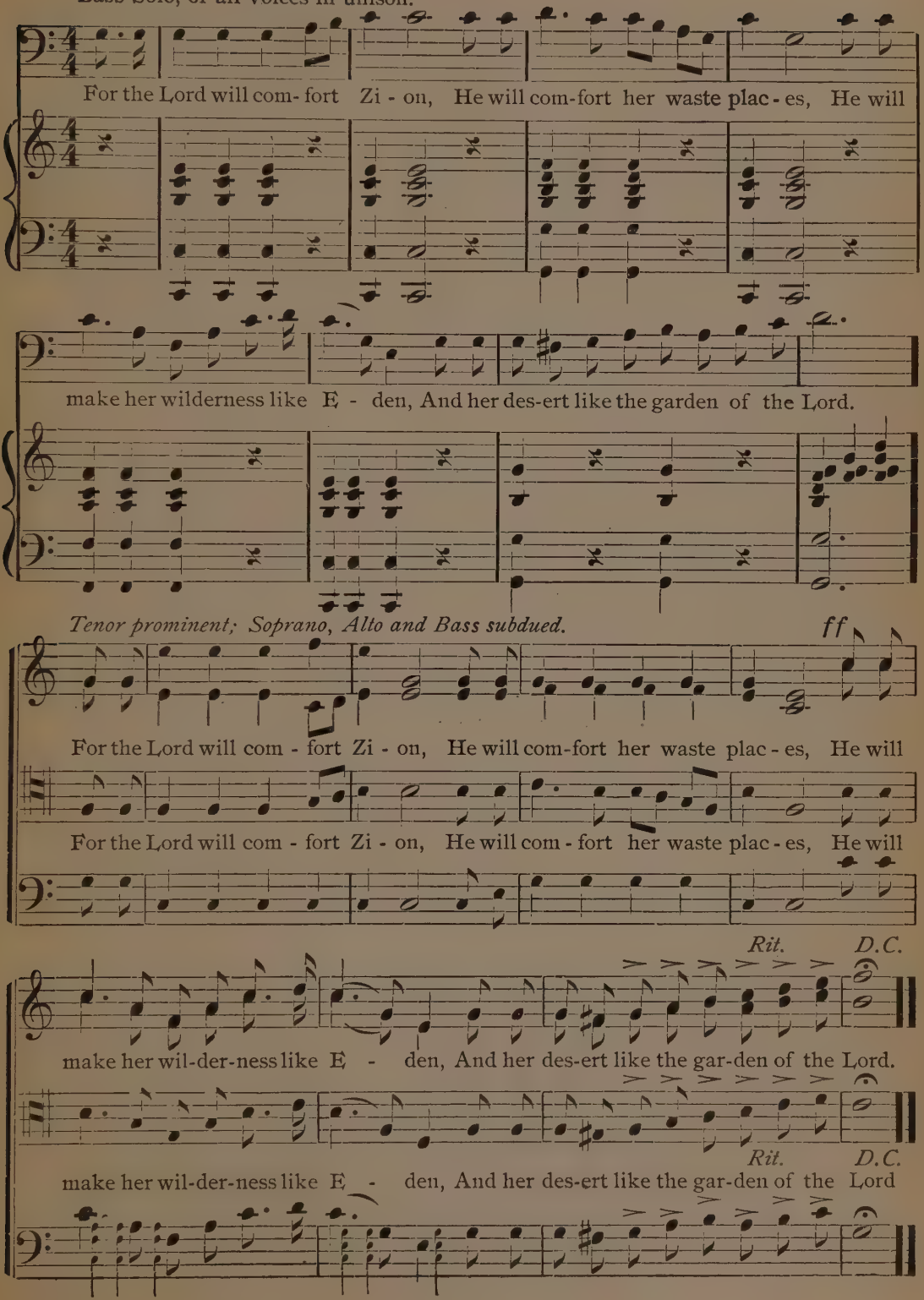
Copyright, 1884, by H. R. Palmer. Used by permission.


heav'ns, and be joy - ful, O earth! Sing, O ye heav'ns, and be
Break forth in - to singing, O ye mountains, break forth!
joy - - ful, O earth!.....
Break forth in - to singing, O ye mountains, break forth, break forth and sing, O ye
..... And be joy - ful, O earth! Sing, O ye heav'ns, And be joy - ful, O earth!
heav'ns, And be joy - ful, O earth! Sing, O ye heav'ns, And be joy - ful, O earth!
D.C. Fine.
Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, ... And be joy-ful, O earth!
Sing, O ye heav'ns, Sing, O ye heav'ns, Sing, O ye heav'ns, And be joy-ful, O earth!


Slow.
Contralto Solo.
For the Lord hath com - fort - ed His
Rit.
A tempo.
p
peo - ple, He will have mer - cy on His af -
flict - ed; He will have mer - cy, He will have
p
Rit.
Rit. Molto.
p
mer - cy, He will have mer - cy on His af - flict - - ed.
Rit.
Rit. Molto. p

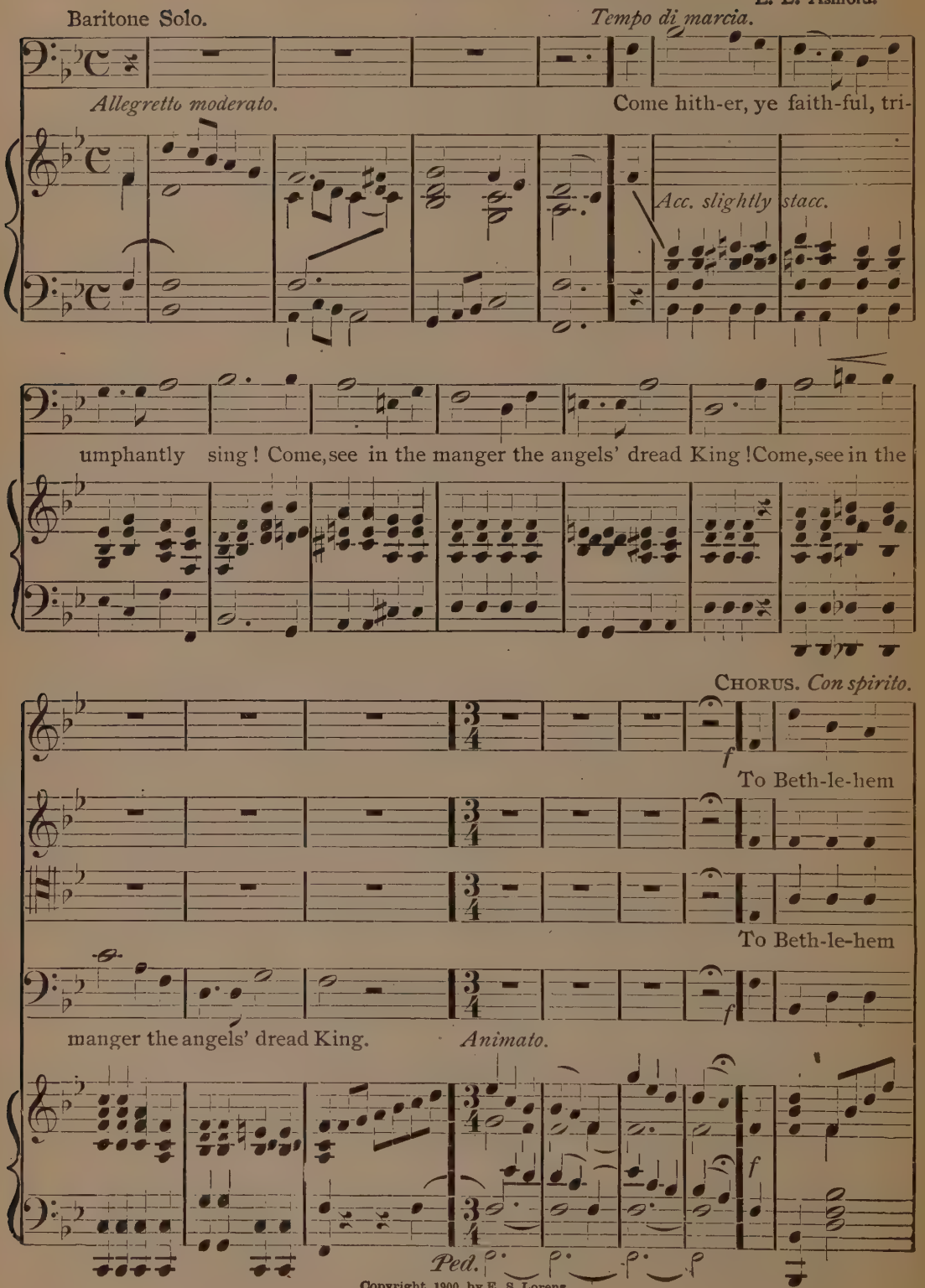
Vigoroso.

Bass Solo, or all voices in unison.

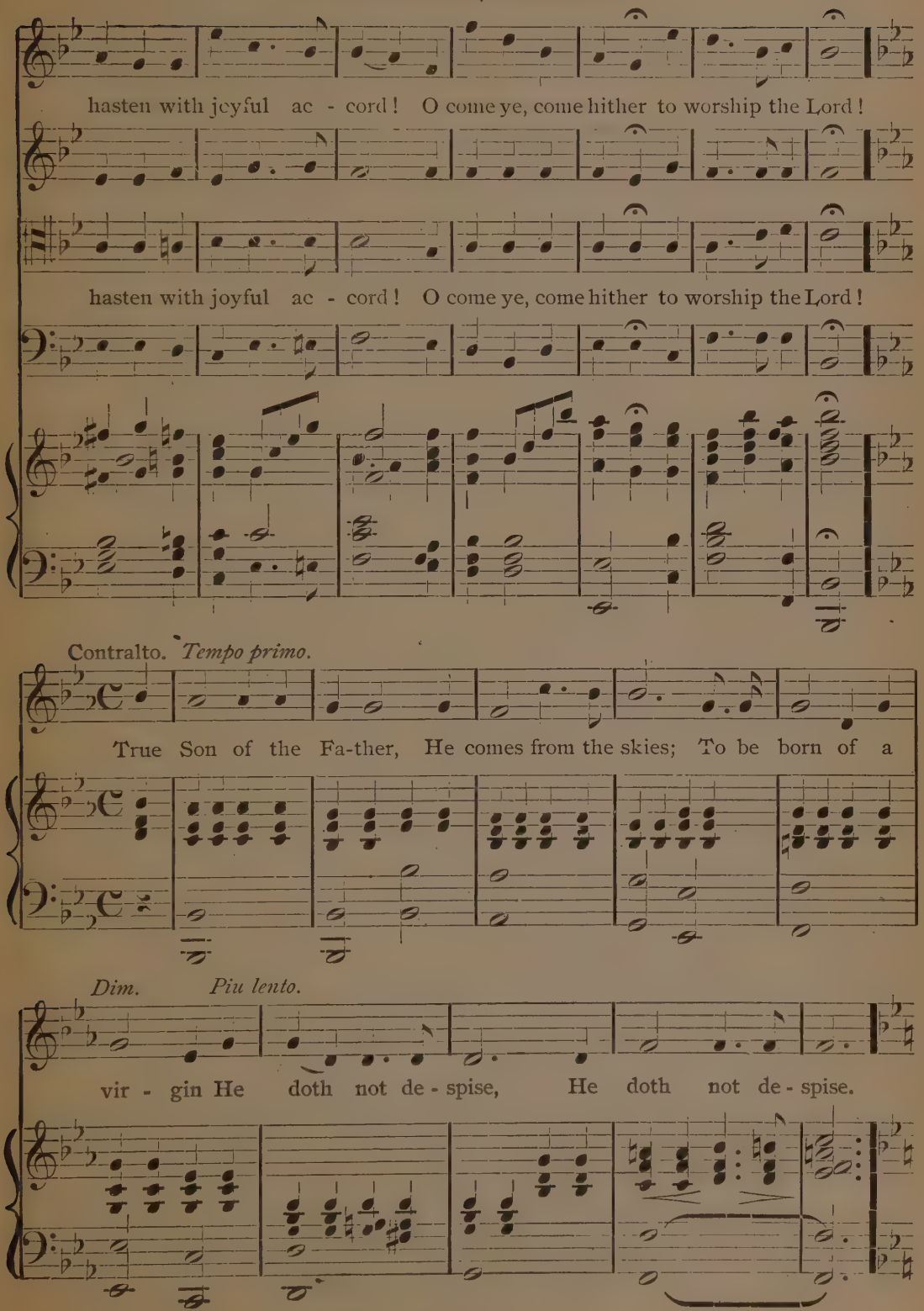


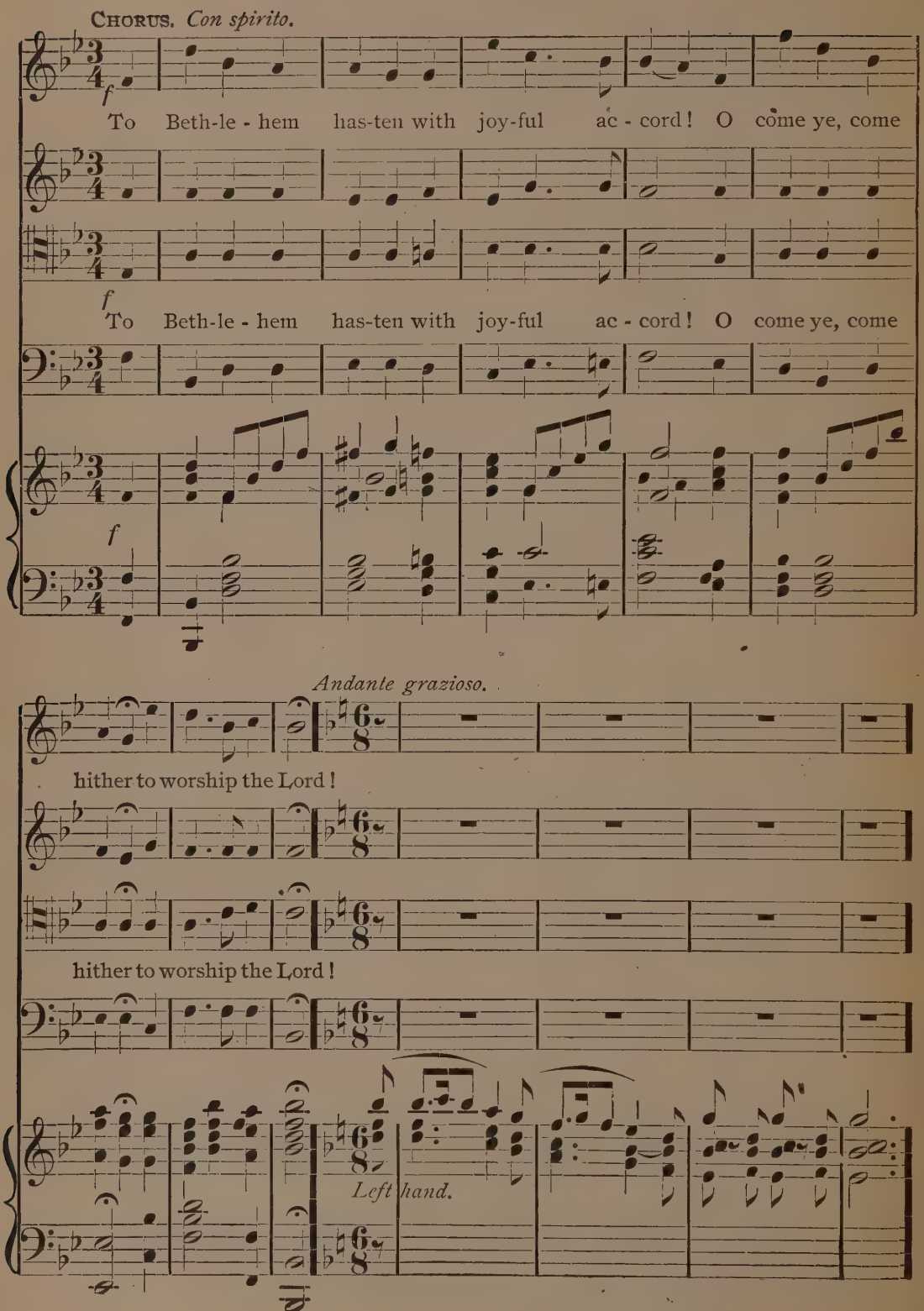
To Bethlehem Hasten.

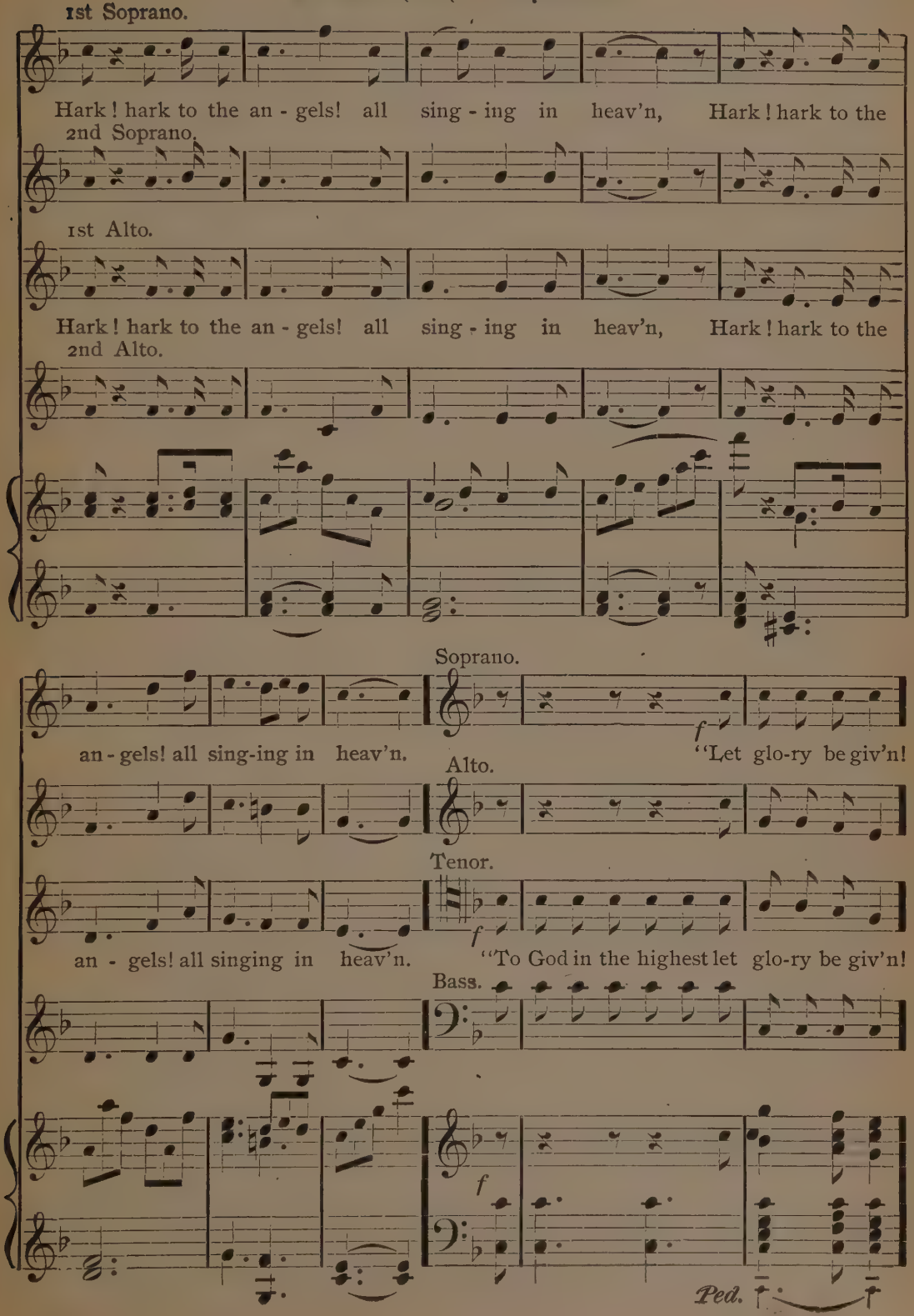
E. L. Ashford.



Copyright, 1900, by E. S. Lorenz.

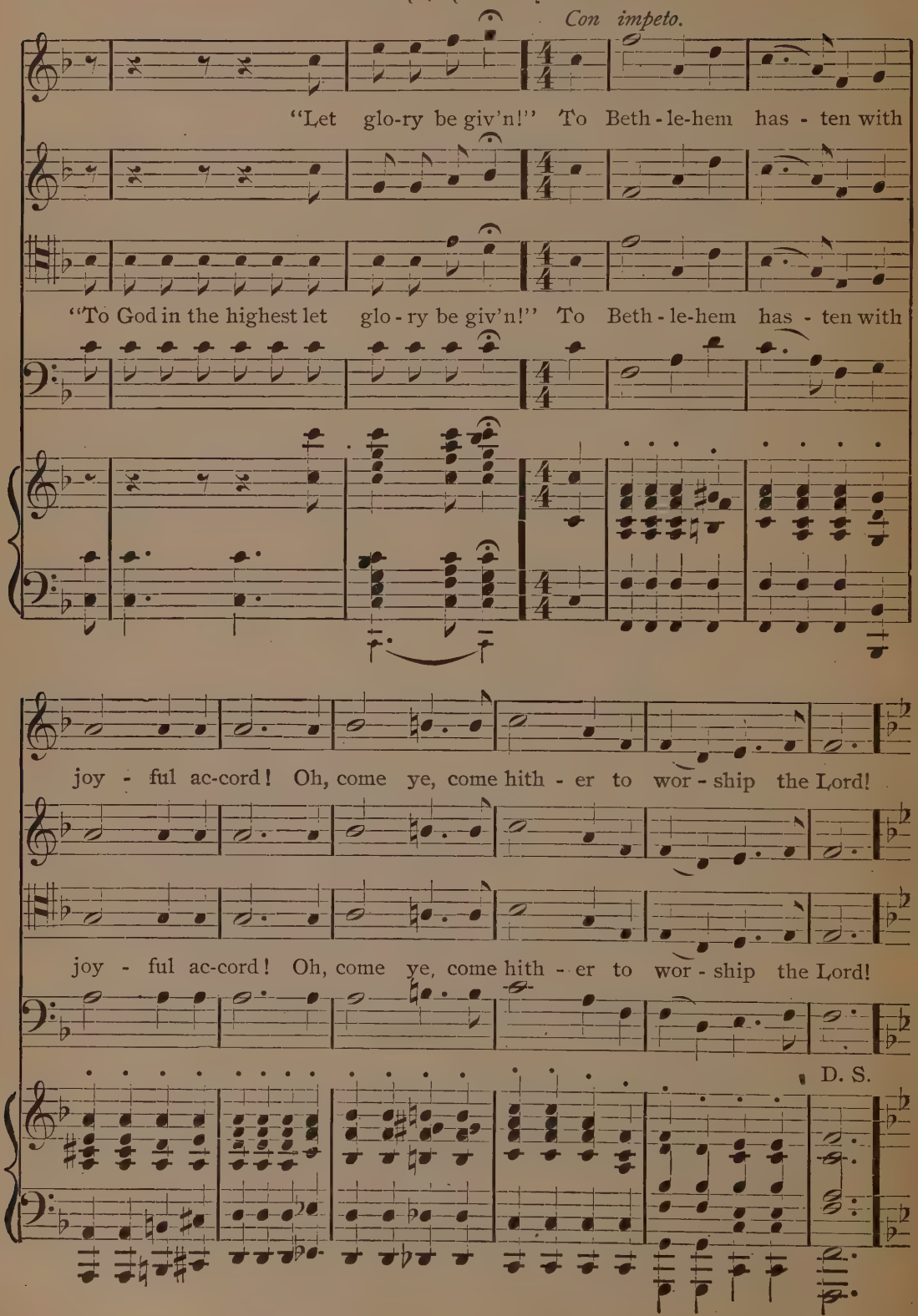

hasten with joyful ac - cord! O come ye, come hither to worship the Lord!
hasten with joyful ac - cord! O come ye, come hither to worship the Lord!
Contralto. Tempo primo.
True Son of the Fa-ther, He comes from the skies; To be born of a
Dim. Piu lento.
vir - gin He doth not de - spise, He doth not de - spise.

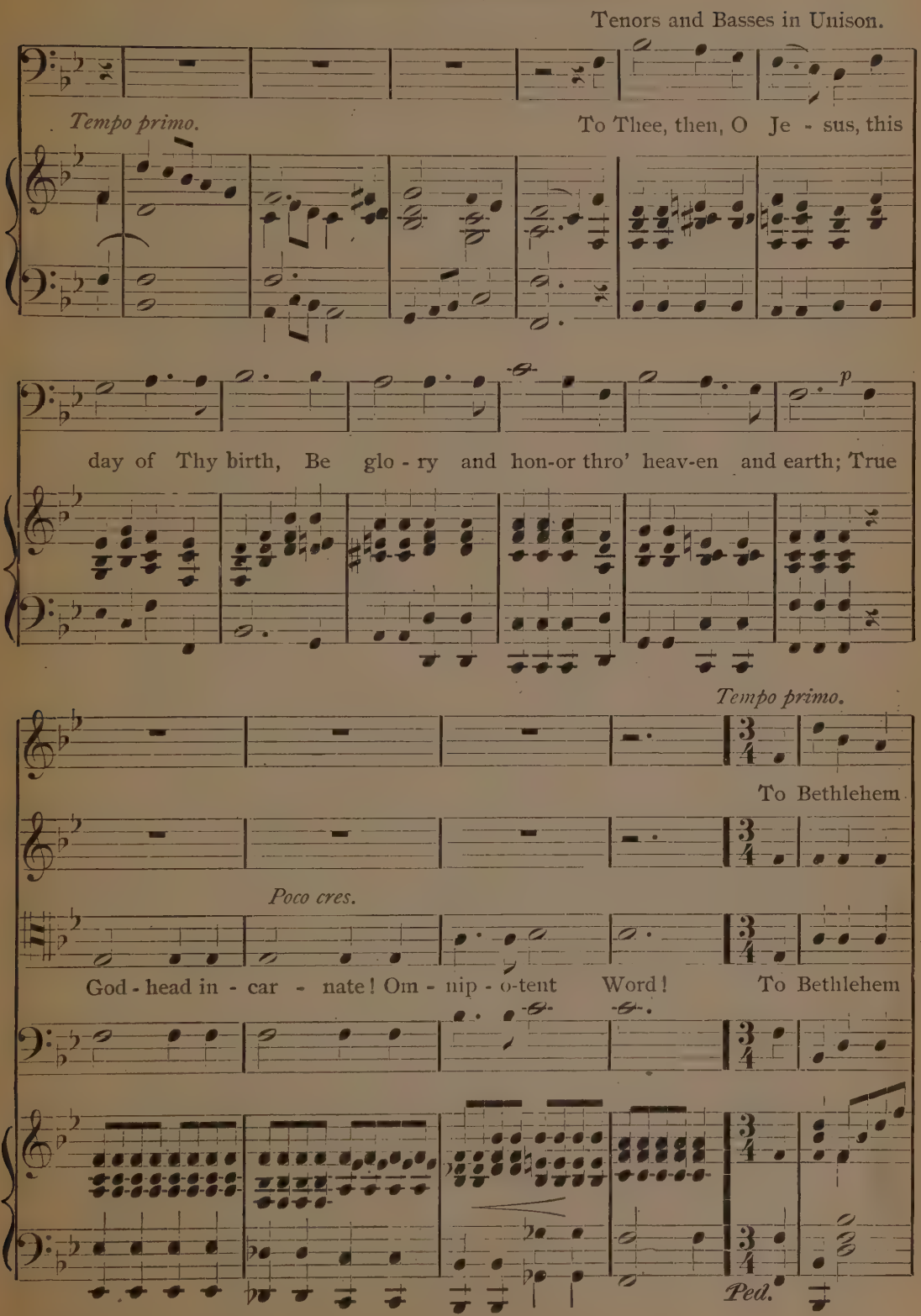

Chorus. Con spirito.
f
To Beth-le - hem has-ten with joy-ful ac - cord! O come ye, come
f
To Beth-le - hem has-ten with joy-ful ac - cord! O come ye, come
f
Andante grazioso.
hither to worship the Lord!
hither to worship the Lord!
Left hand.

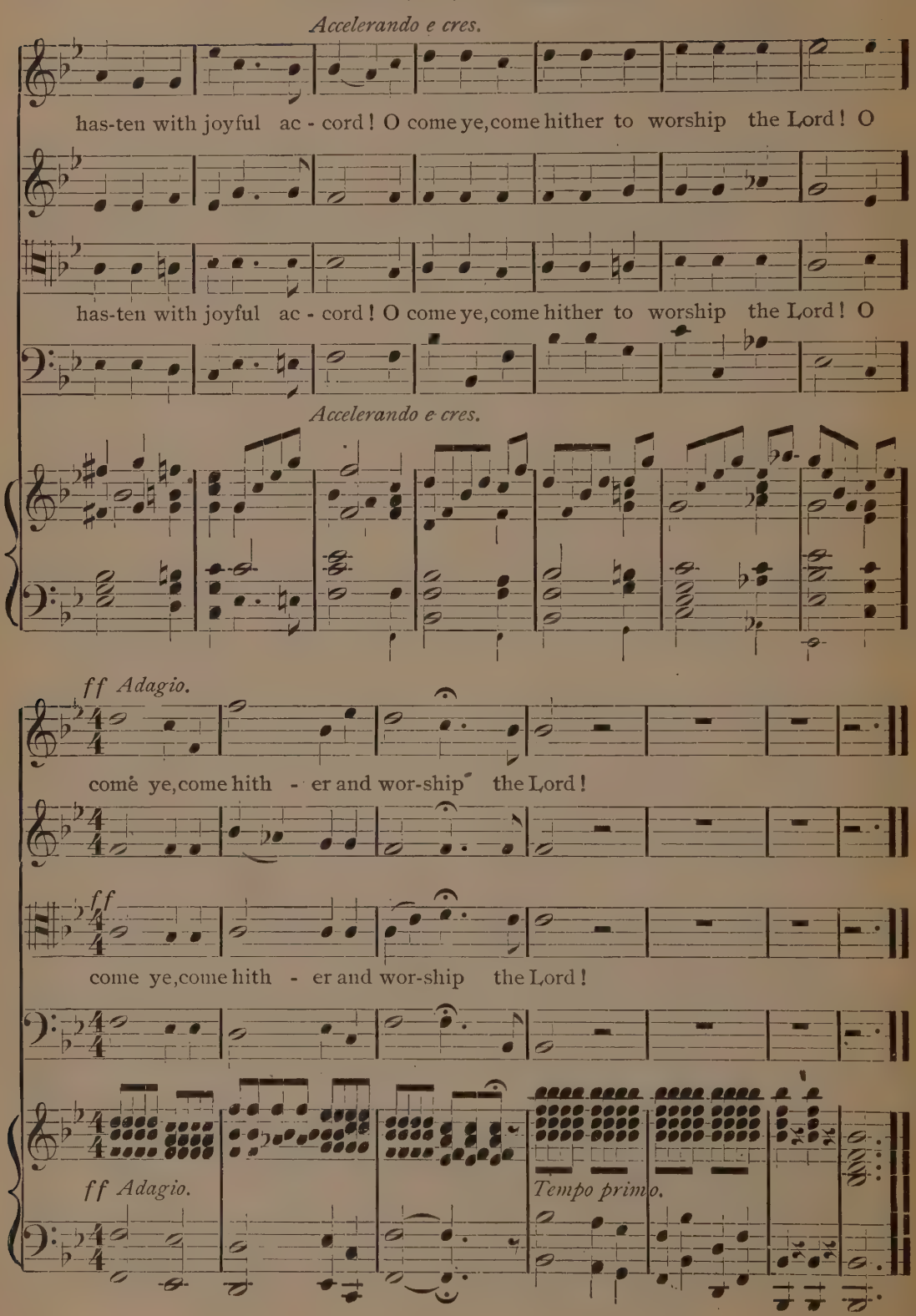

1st Soprano.
Hark! hark to the an - gels! all sing - ing in heav'n, Hark! hark to the
2nd Soprano.
1st Alto.
Hark! hark to the an - gels! all sing - ing in heav'n, Hark! hark to the
2nd Alto.
Soprano.
an - gels! all sing-ing in heav'n.
f
"Let glo-ry be giv'n!
Alto.
Tenor.
an - gels! all singing in heav'n.
f
"To God in the highest let glo-ry be giv'n!
Bass.
f
Ped.

To Bethlehem Hasten.

Con impeto.

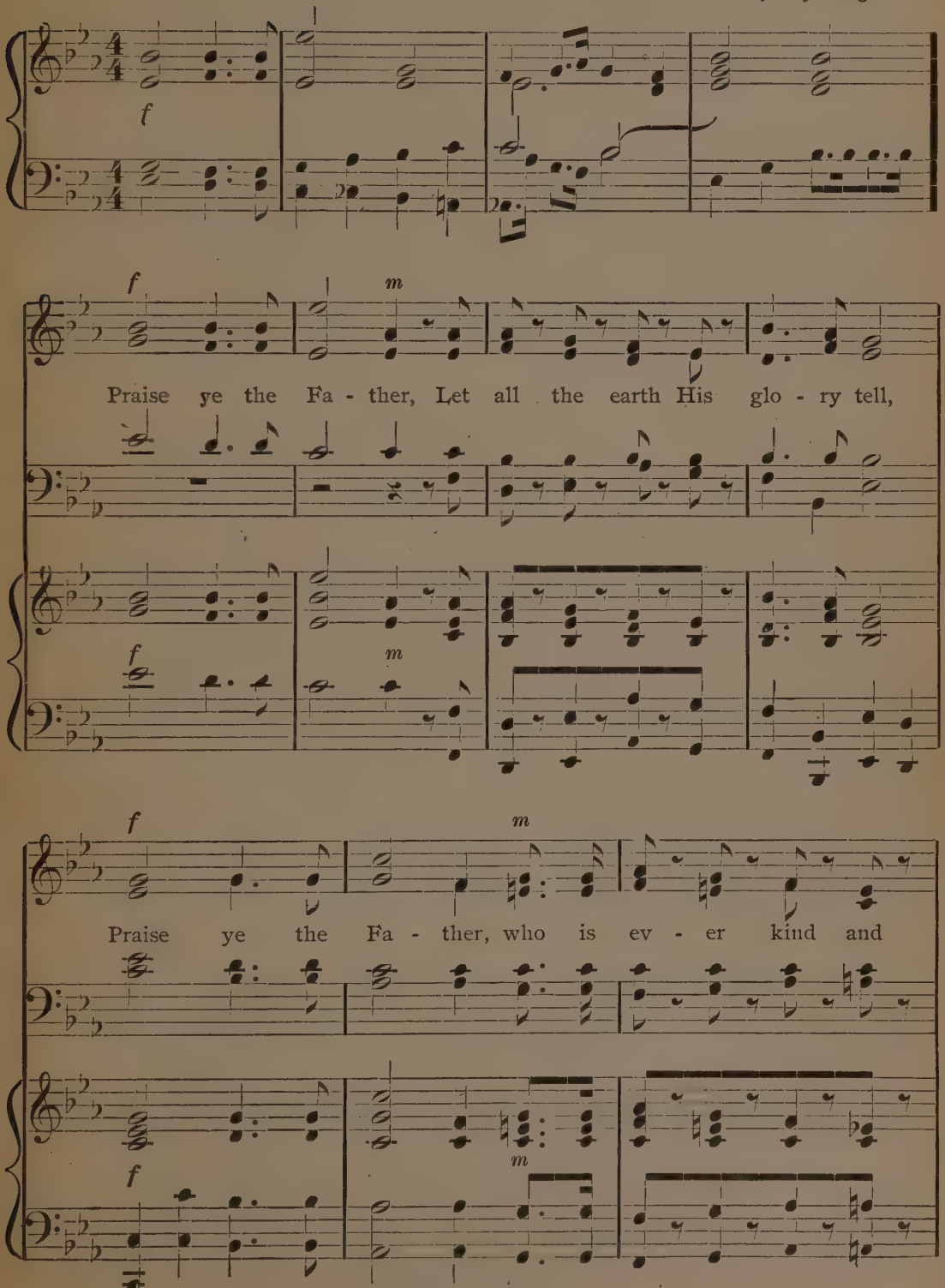



Tenors and Basses in Unison.
Tempo primo.
To Thee, then, O Je - sus, this
p
day of Thy birth, Be glo - ry and hon-or thro' heav-en and earth; True
Tempo primo.
To Bethlehem
Poco cres.
God - head in - car - nate! Om - nip - o-tent Word! To Bethlehem
Ped.


Accelerando e cres.
has-ten with joyful ac - cord! O come ye, come hither to worship the Lord! O
has-ten with joyful ac - cord! O come ye, come hither to worship the Lord! O
Accelerando e cres.
ff Adagio.
come ye, come hith - er and wor-ship the Lord!
ff
come ye, come hith - er and wor-ship the Lord!
ff Adagio.
Tempo primo.

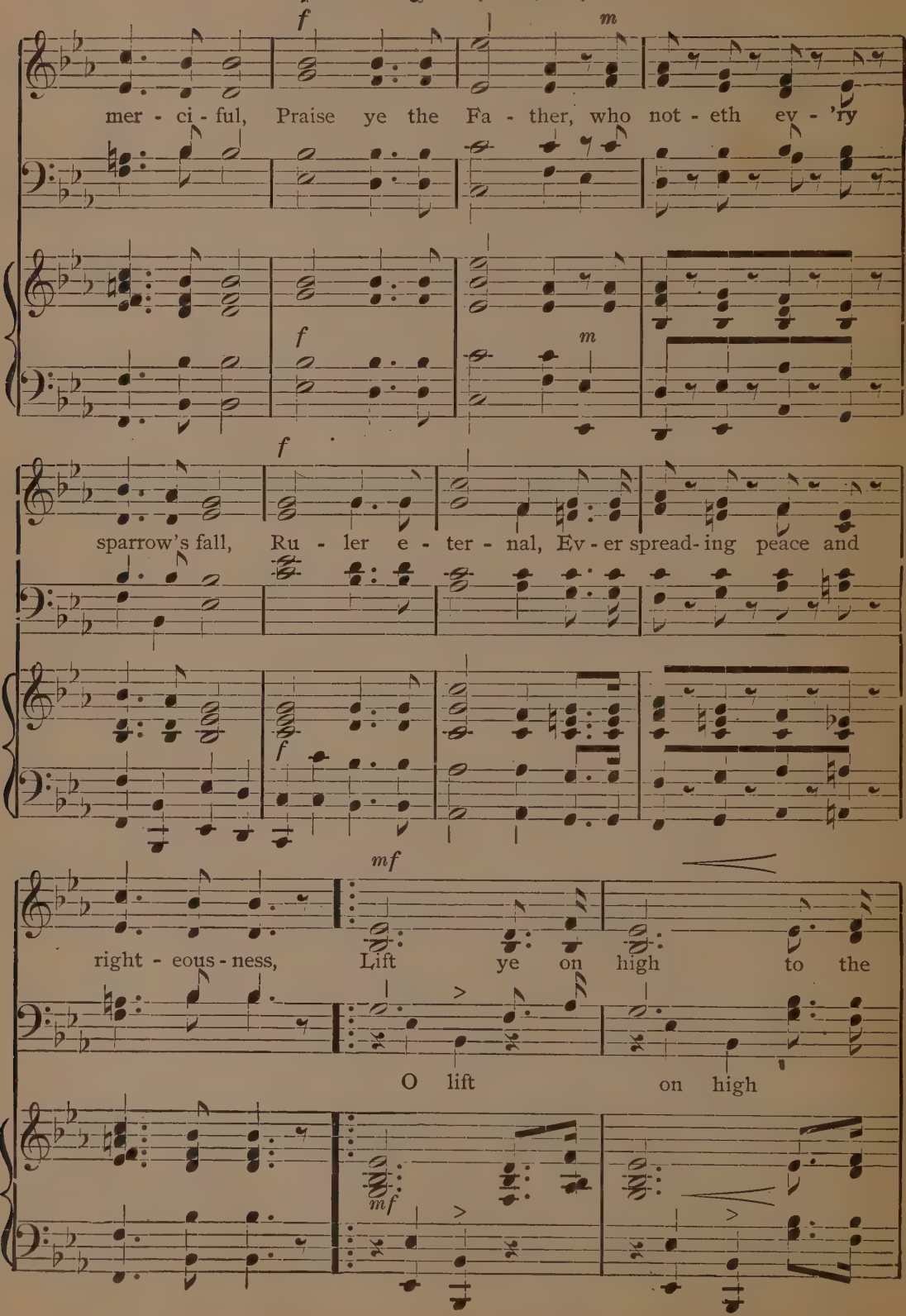
Praise Ye the Father.

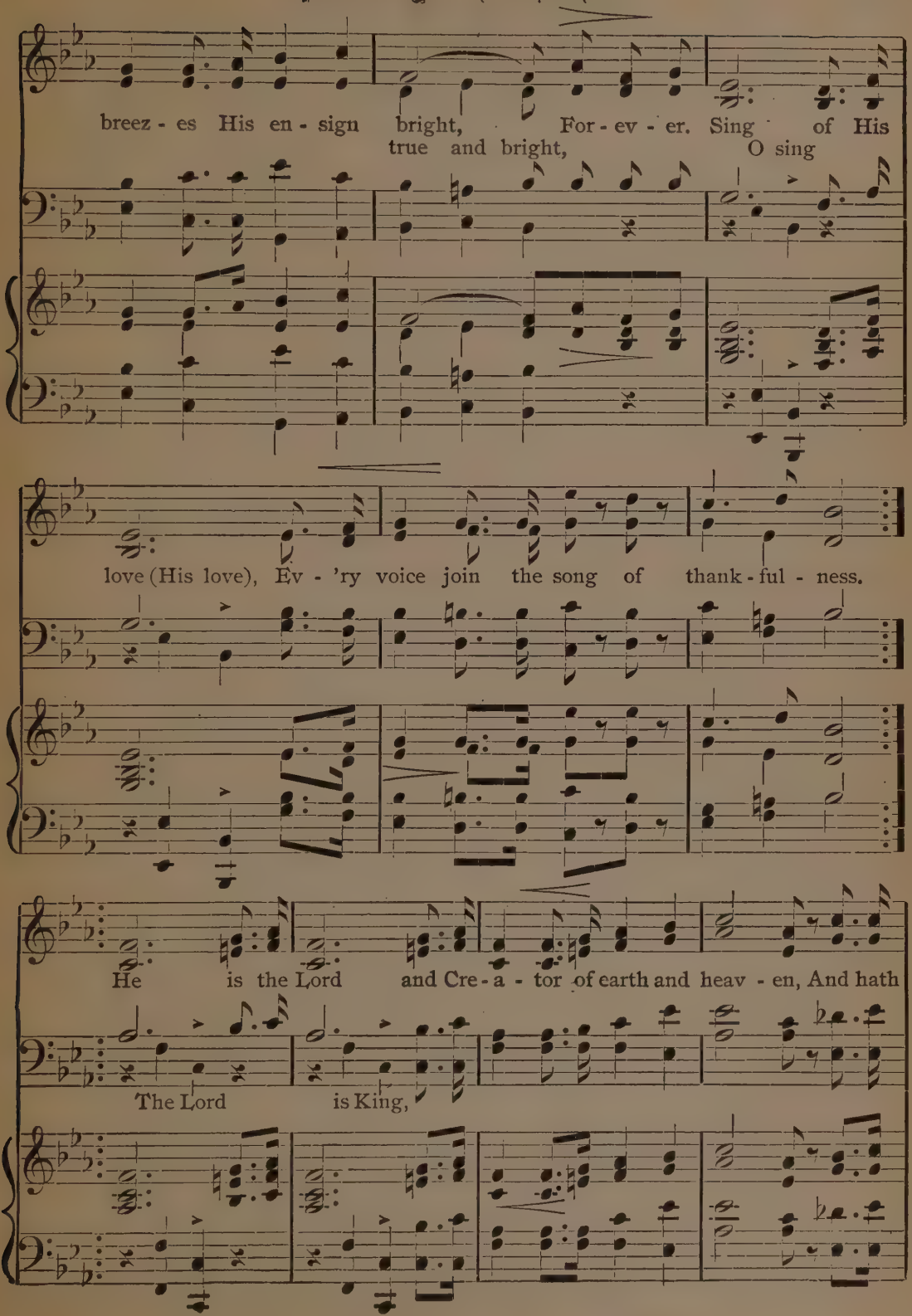
Ch. Gounod. Arr. by M. J. Sturgeon.

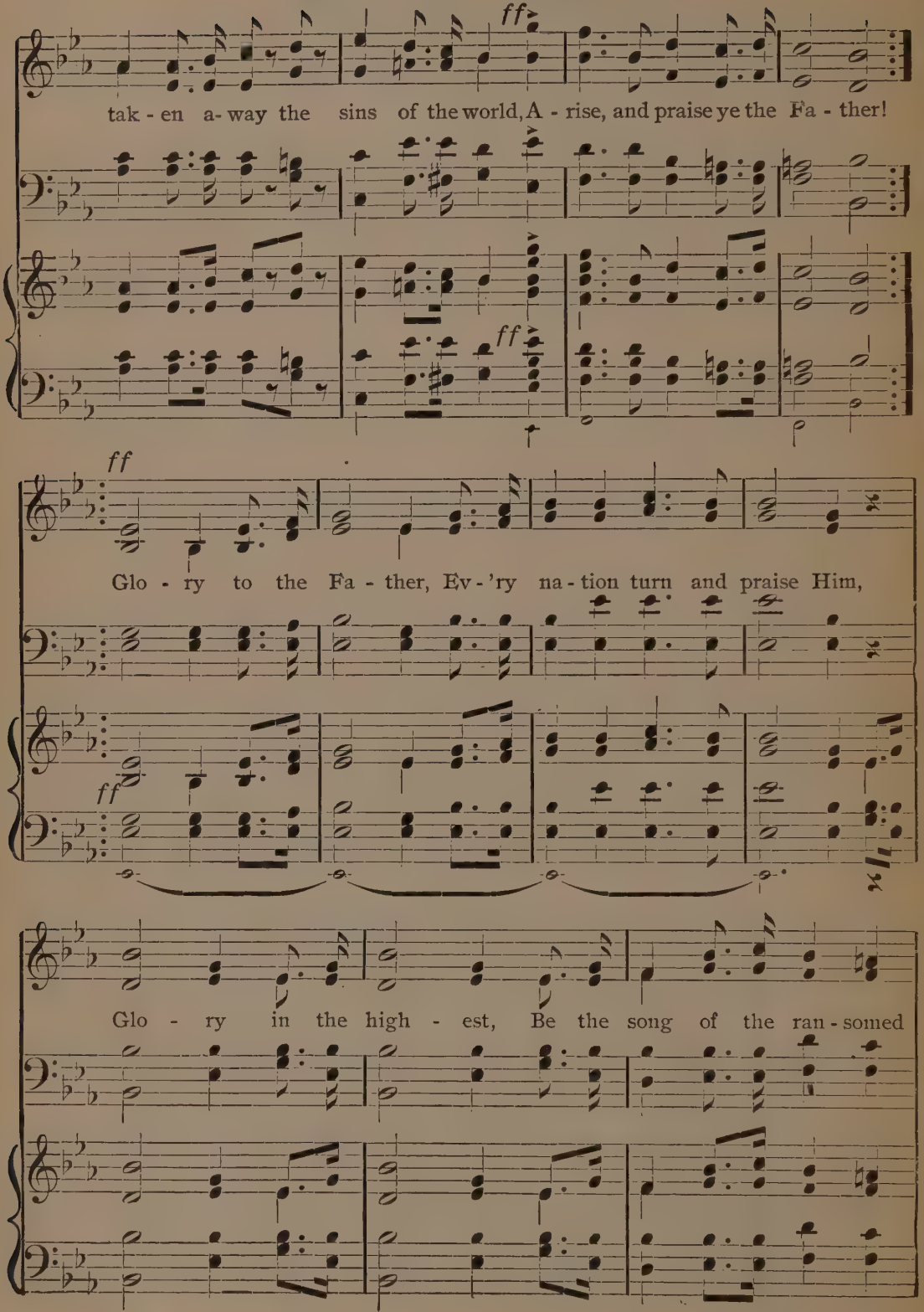


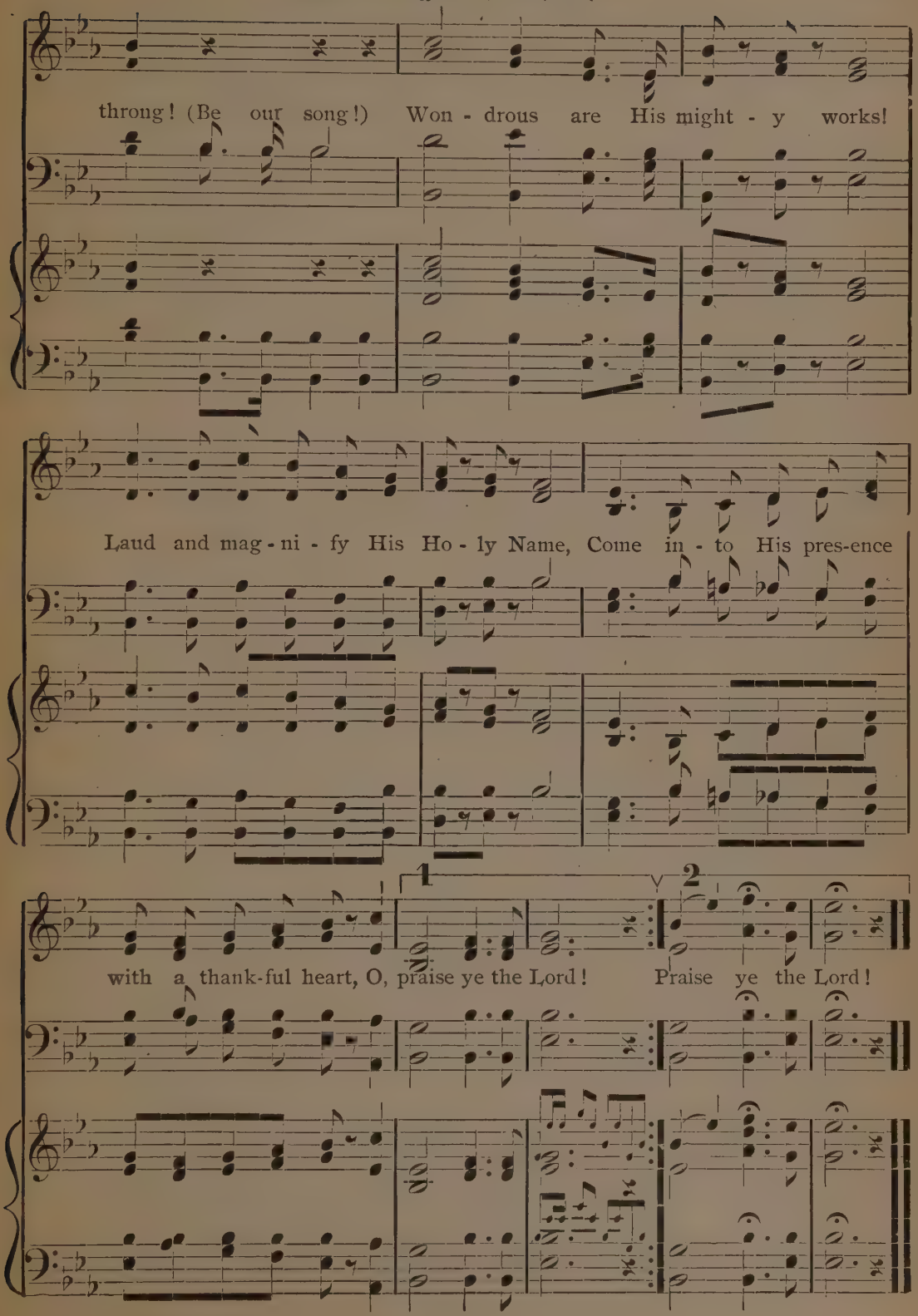
Copyright, 1898, by E. S. Lorenz.

Praise Ye the Father.

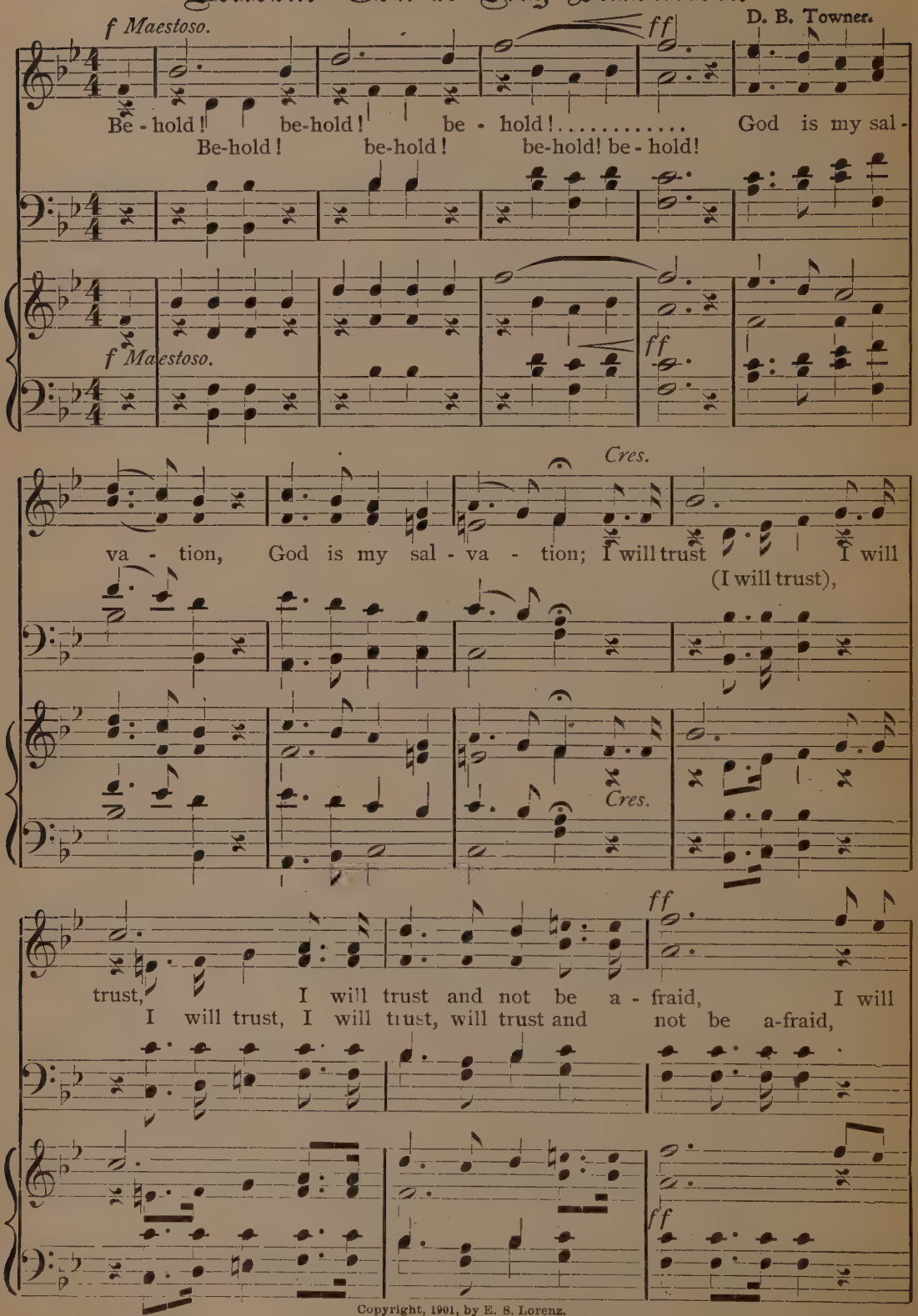



breez - es His en - sign bright, For - ev - er. Sing of His
true and bright, O sing
love (His love), Ev - 'ry voice join the song of thank - ful - ness.
He is the Lord and Cre - a - tor of earth and heav - en, And hath
The Lord is King,

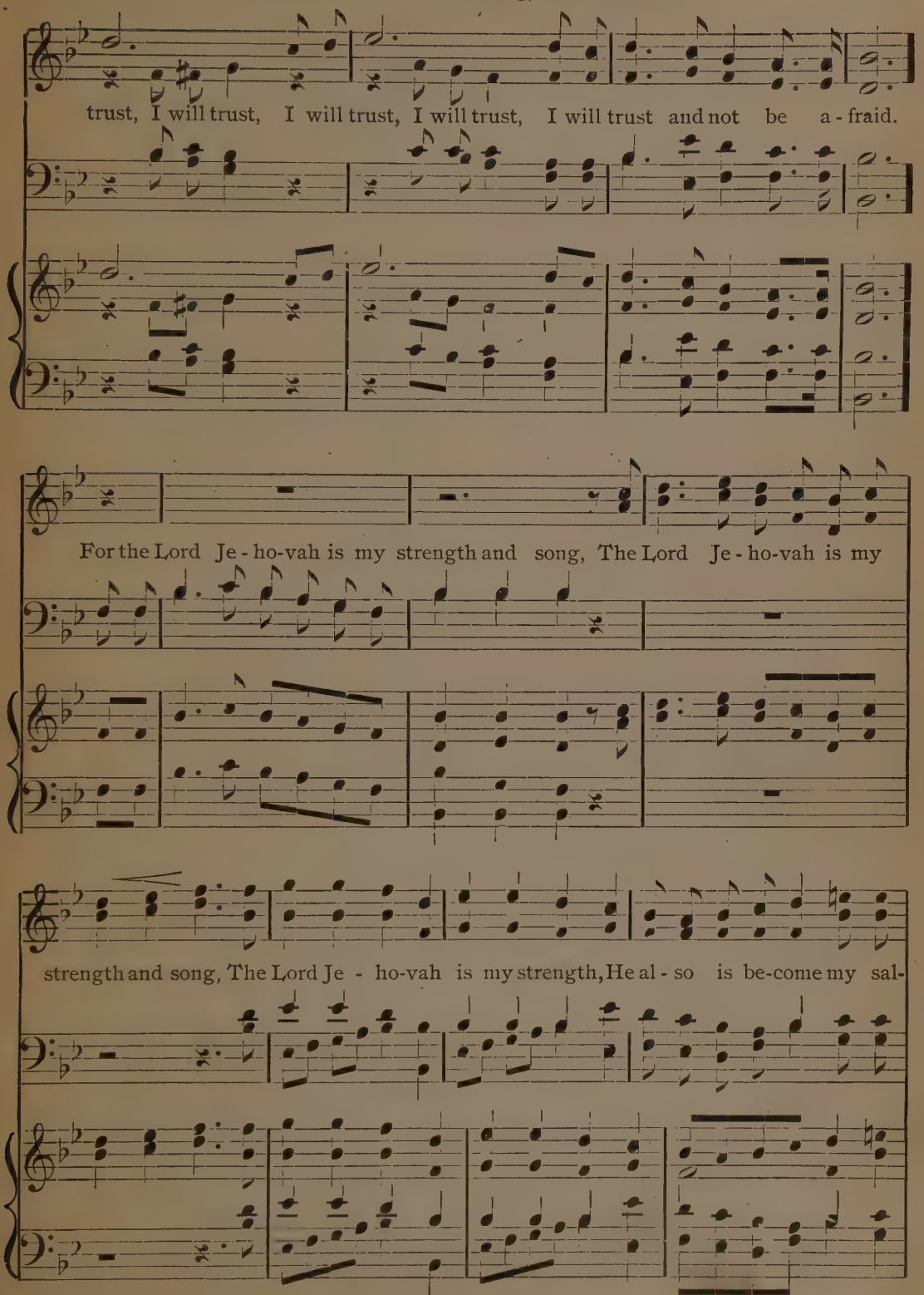

ff
tak - en a - way the sins of the world, A - rise, and praise ye the Fa - ther!
ff
ff
Glo - ry to the Fa - ther, Ev - 'ry na - tion turn and praise Him,
ff
Glo - ry in the high - est, Be the song of the ran - somed

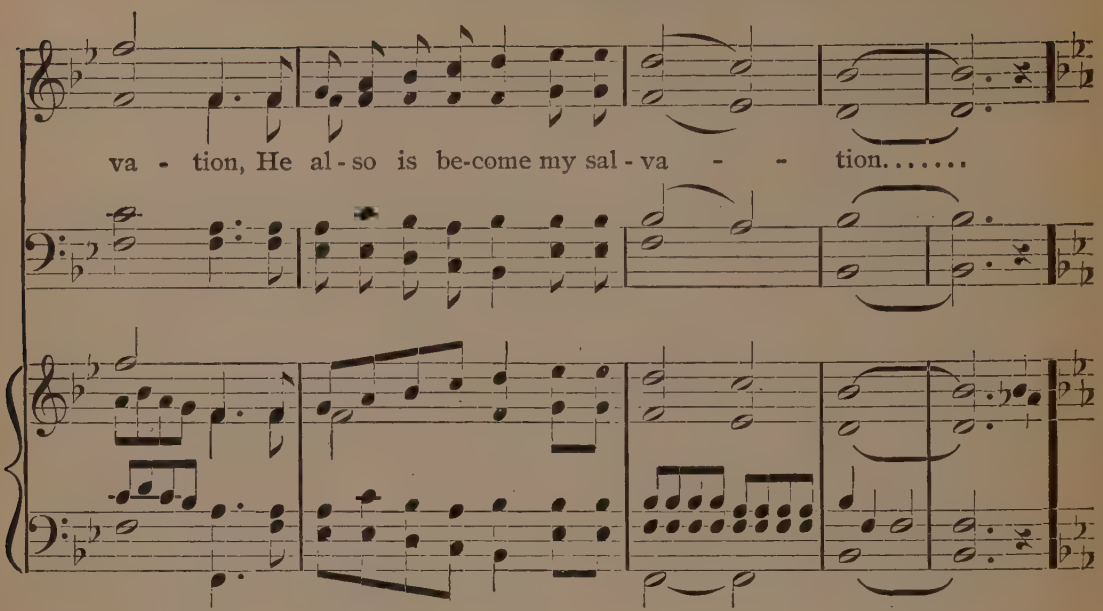

throng! (Be our song!) Won - drous are His might - y works!
Laud and mag - ni - fy His Ho - ly Name, Come in - to His pres-ence
1
2
with a thank-ful heart, O, praise ye the Lord! Praise ye the Lord!

Behold! God is My Salvation.

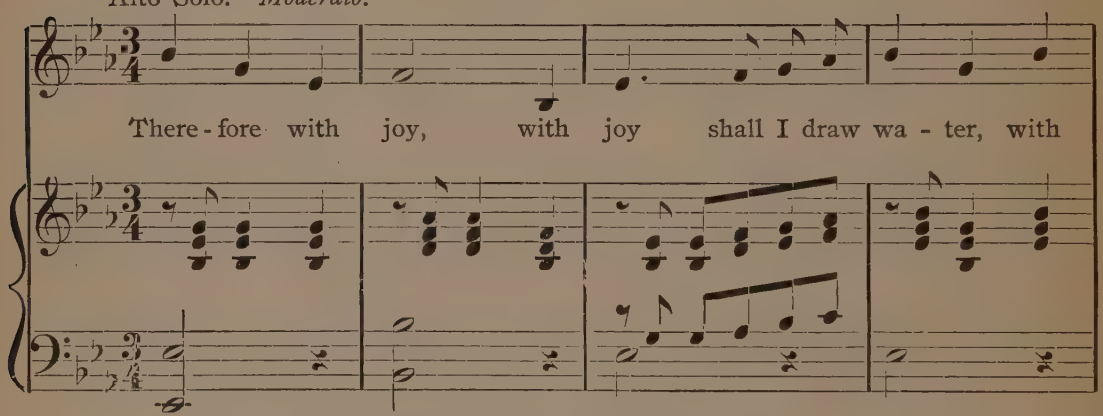


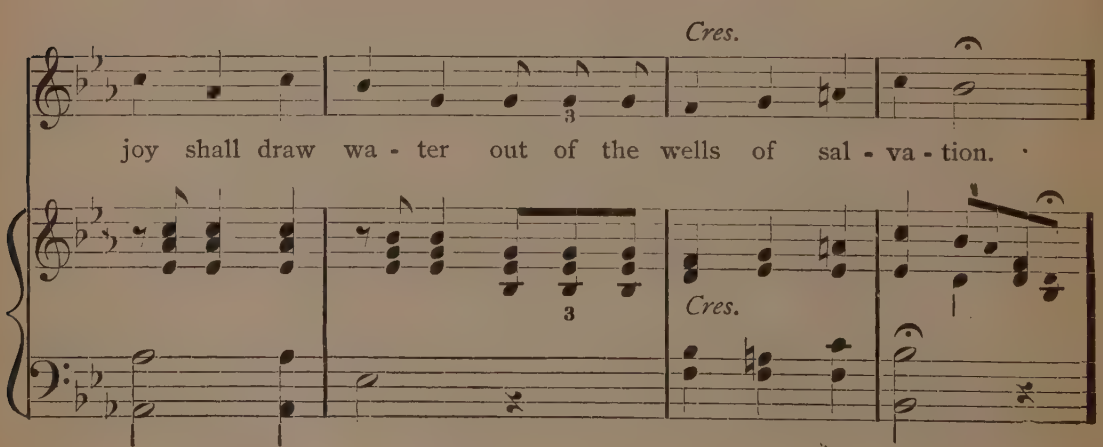
Copyright, 1901, by E. S. Lorenz.

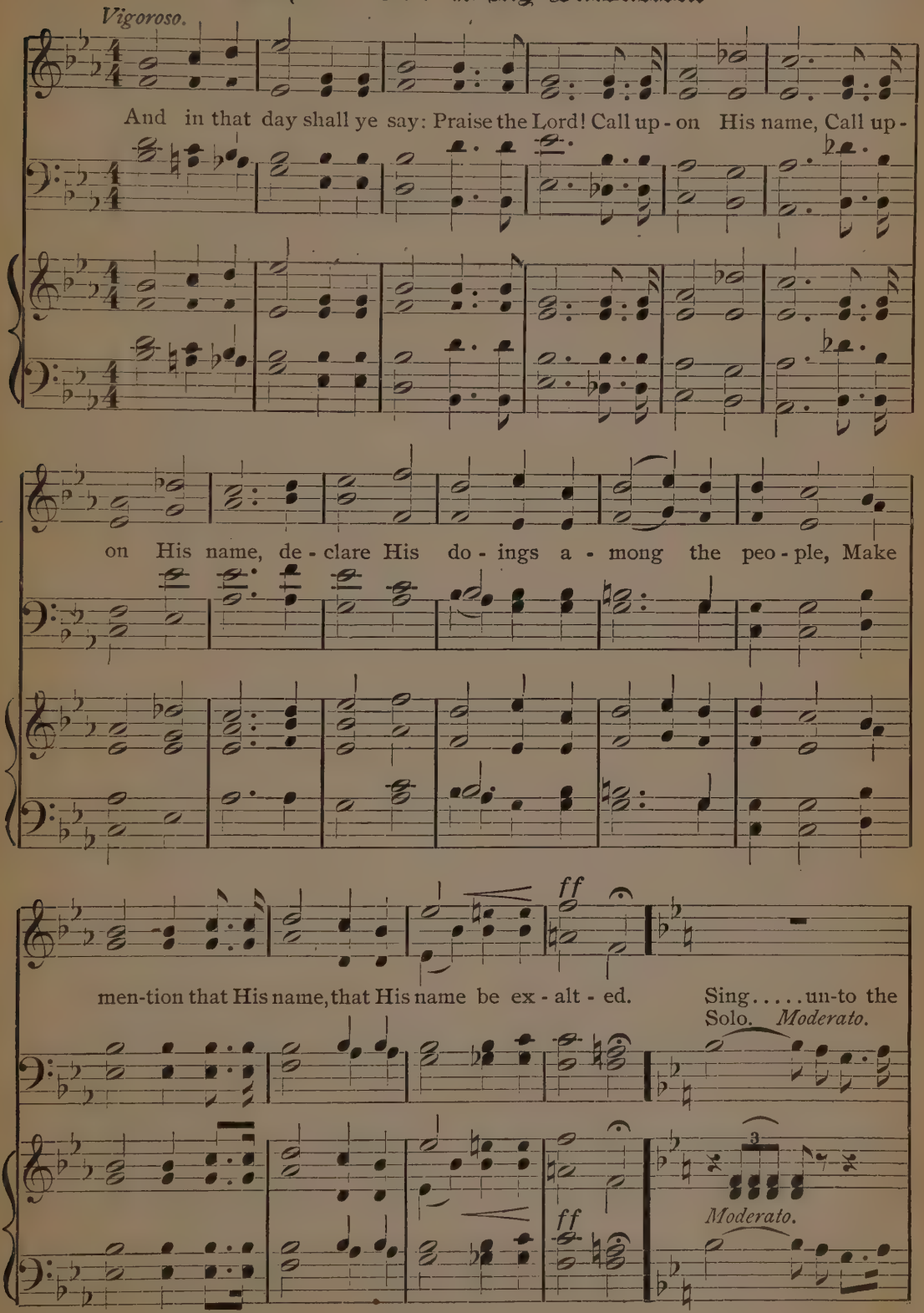

trust, I will trust, I will trust, I will trust, I will trust and not be a - fraid.
For the Lord Je - ho-vah is my strength and song, The Lord Je - ho-vah is my
strength and song, The Lord Je - ho-vah is my strength, He al - so is be-come my sal-

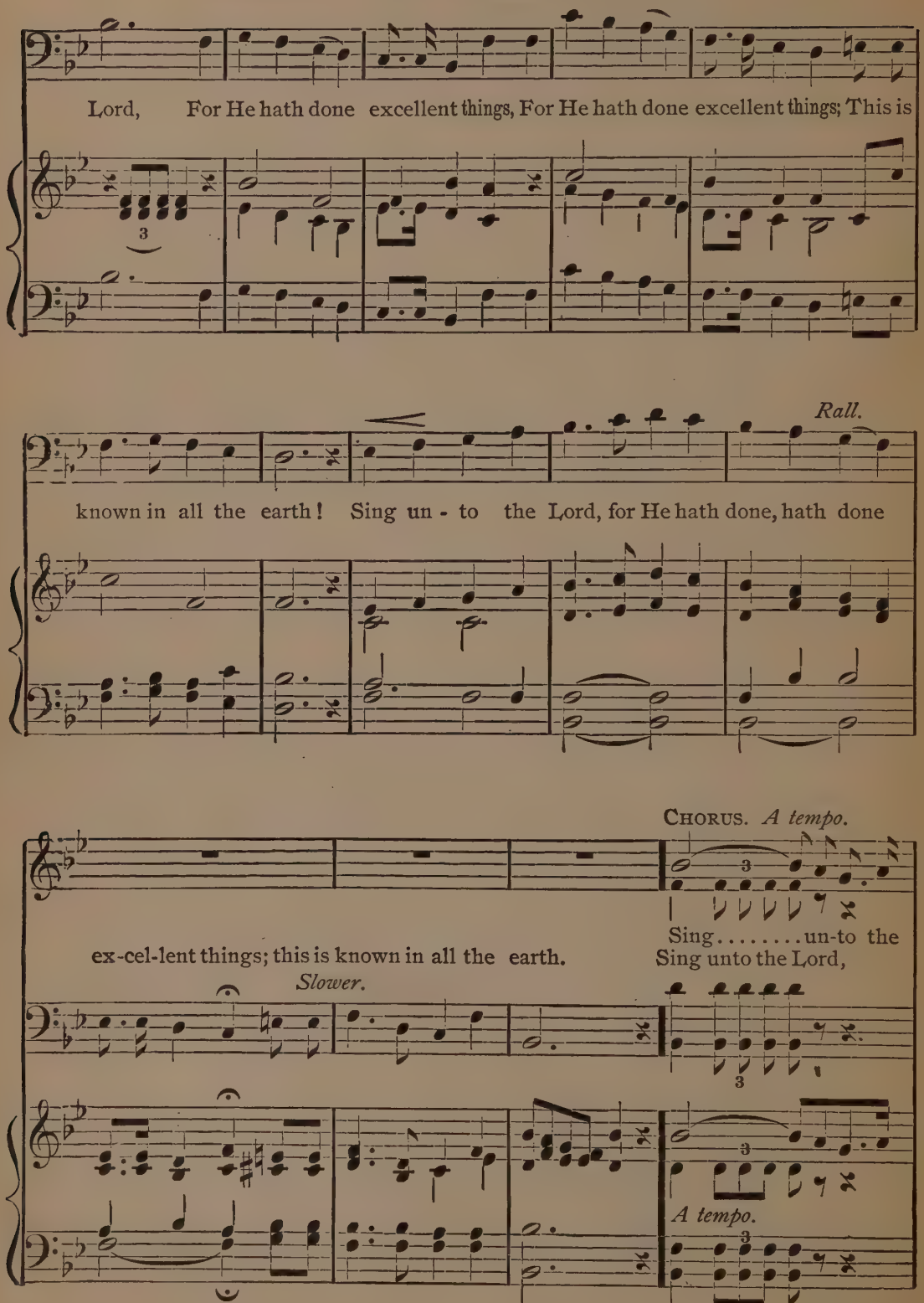


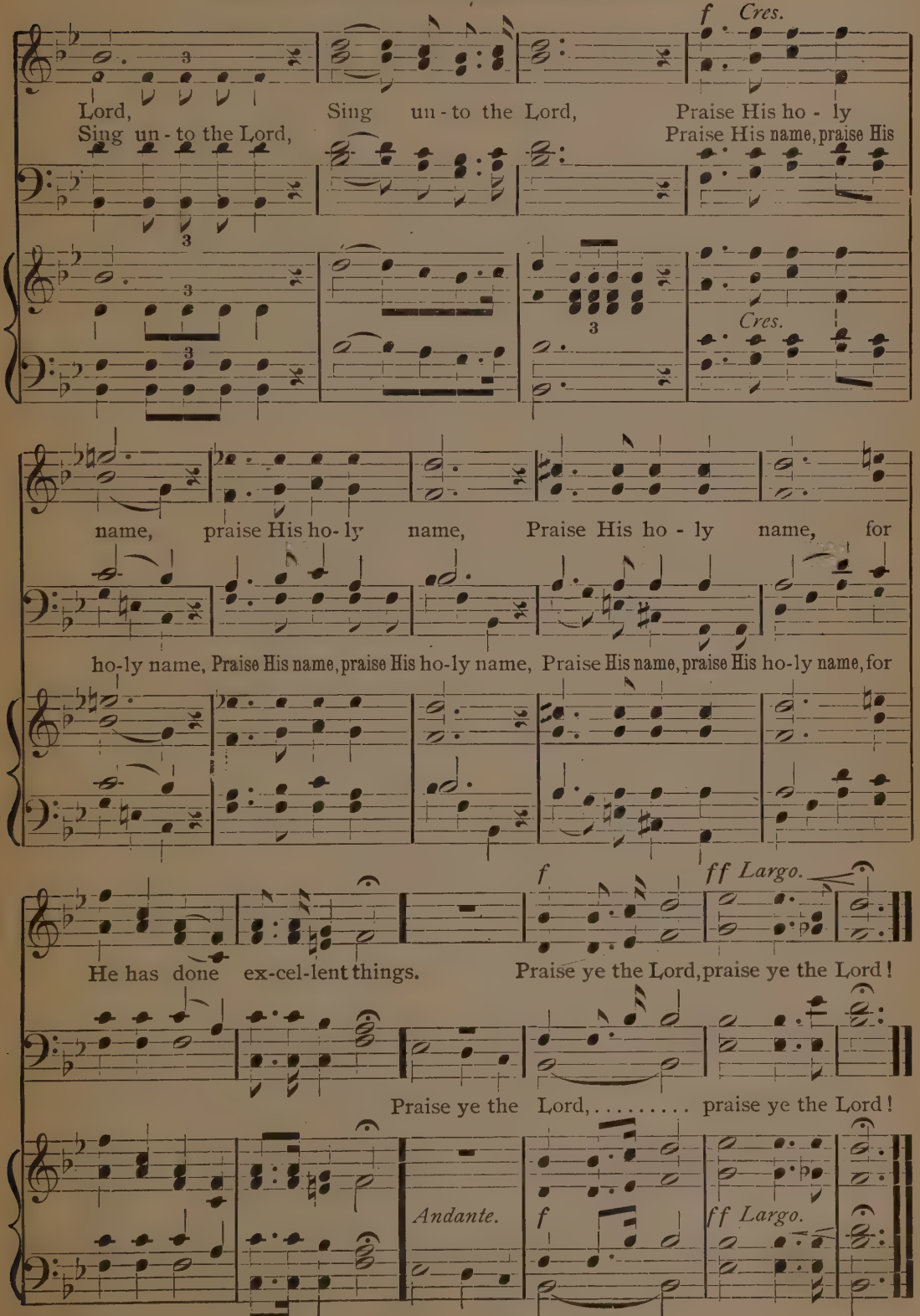
Alto Solo. *Moderato.*






Vigoroso.
And in that day shall ye say: Praise the Lord! Call up - on His name, Call up -
on His name, de - clare His do - ings a - mong the peo - ple, Make
ff
men-tion that His name, that His name be ex - alt - ed.
Sing.....un-to the
Solo. Moderato.
3
ff
Moderato.

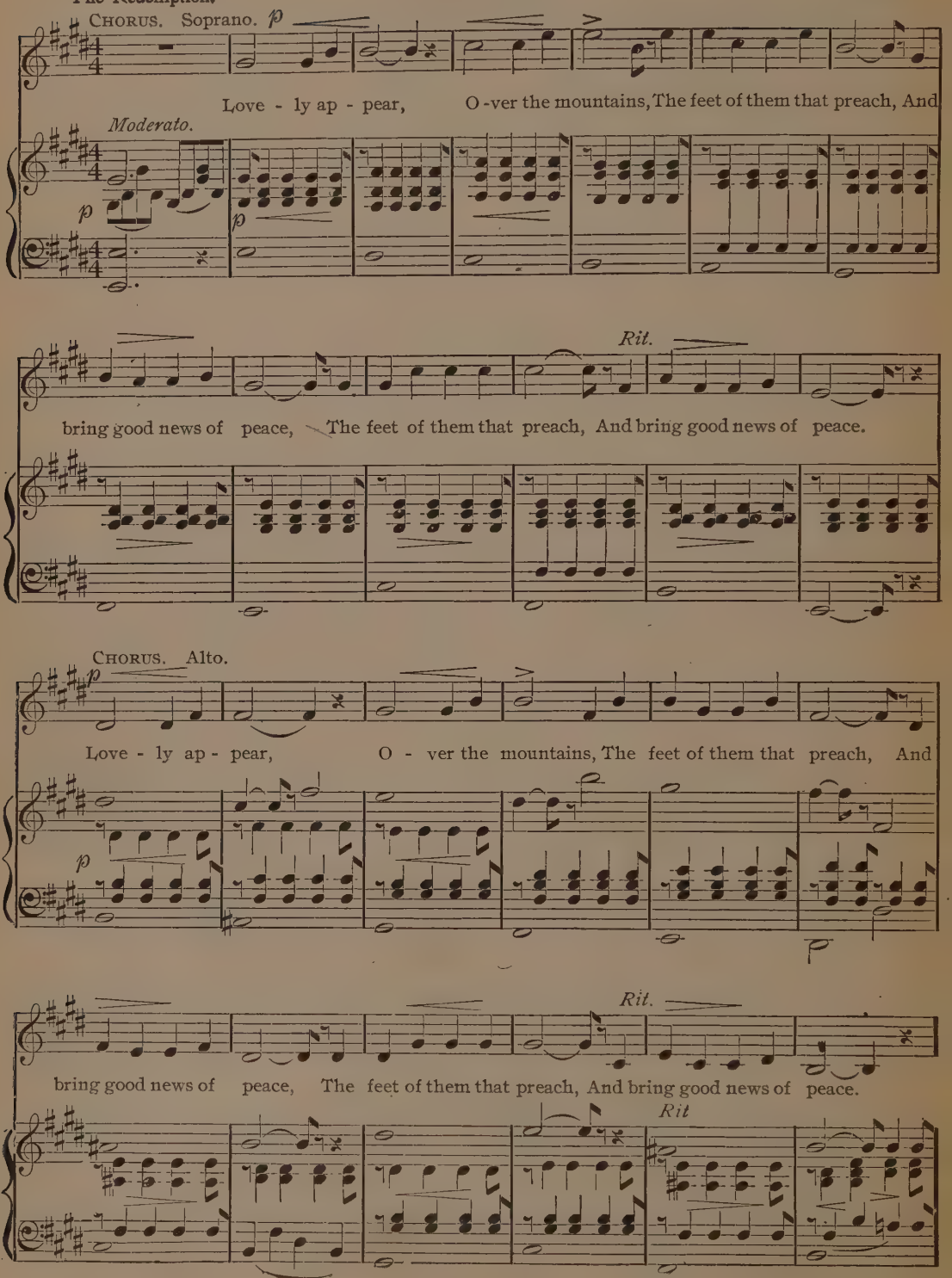

Lord, For He hath done excellent things, For He hath done excellent things; This is
Rall.
known in all the earth! Sing un - to the Lord, for He hath done, hath done
Chorus. A tempo.
ex-cel-lent things; this is known in all the earth.
Sing.....un-to the
Sing unto the Lord,
Slower.
A tempo.

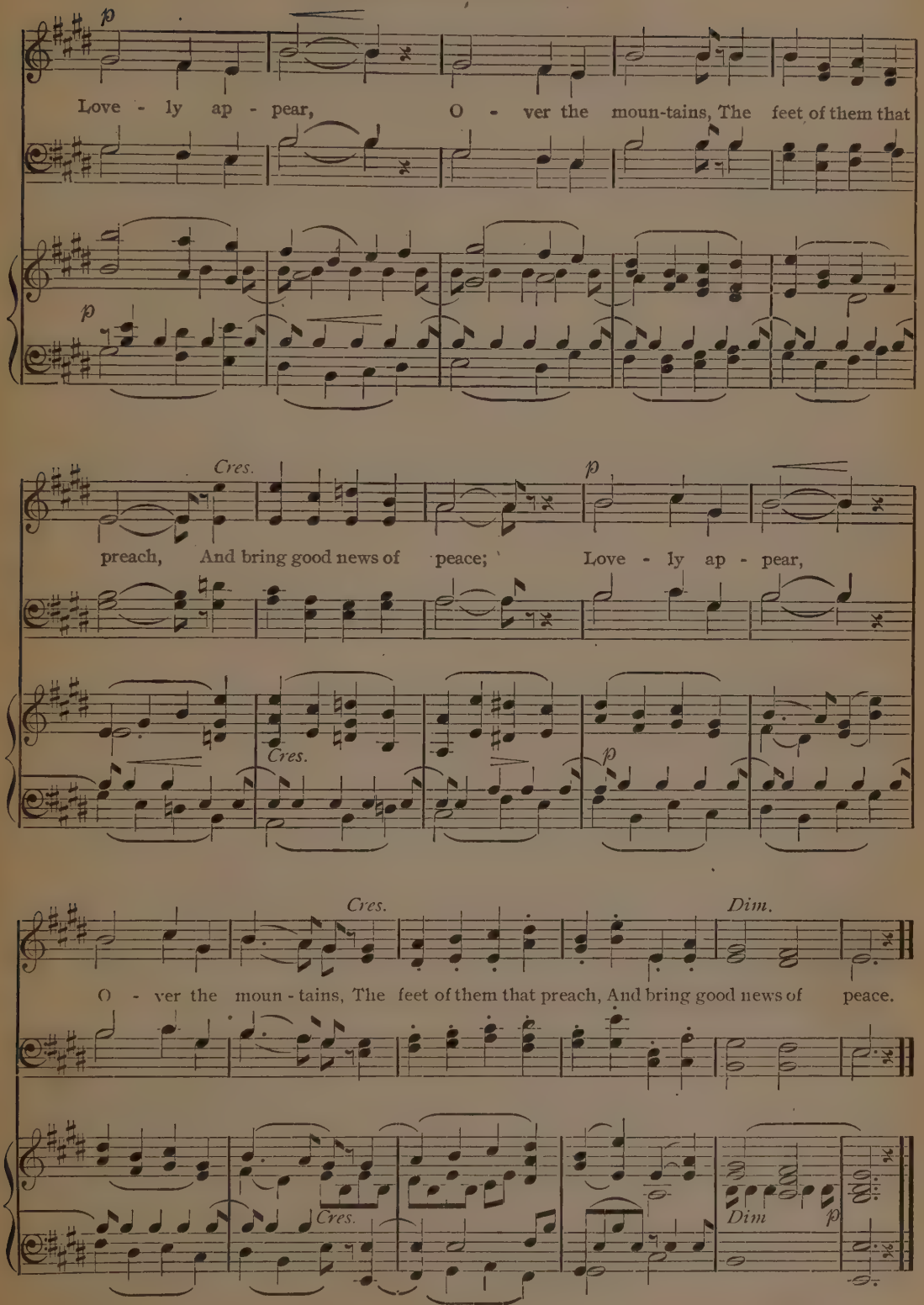

f Cres.
Lord, Sing un - to the Lord, Praise His ho - ly
Sing un - to the Lord, Praise His name, praise His
Cres.
name, praise His ho - ly name, Praise His ho - ly name, for
ho-ly name, Praise His name, praise His ho-ly name, Praise His name, praise His ho-ly name, for
f ff Largo.
He has done ex-cel-lent things. Praise ye the Lord, praise ye the Lord!
Praise ye the Lord, ... praise ye the Lord!
Andante. f ff Largo.

Lovely Appear.

SOLO AND CHORUS.

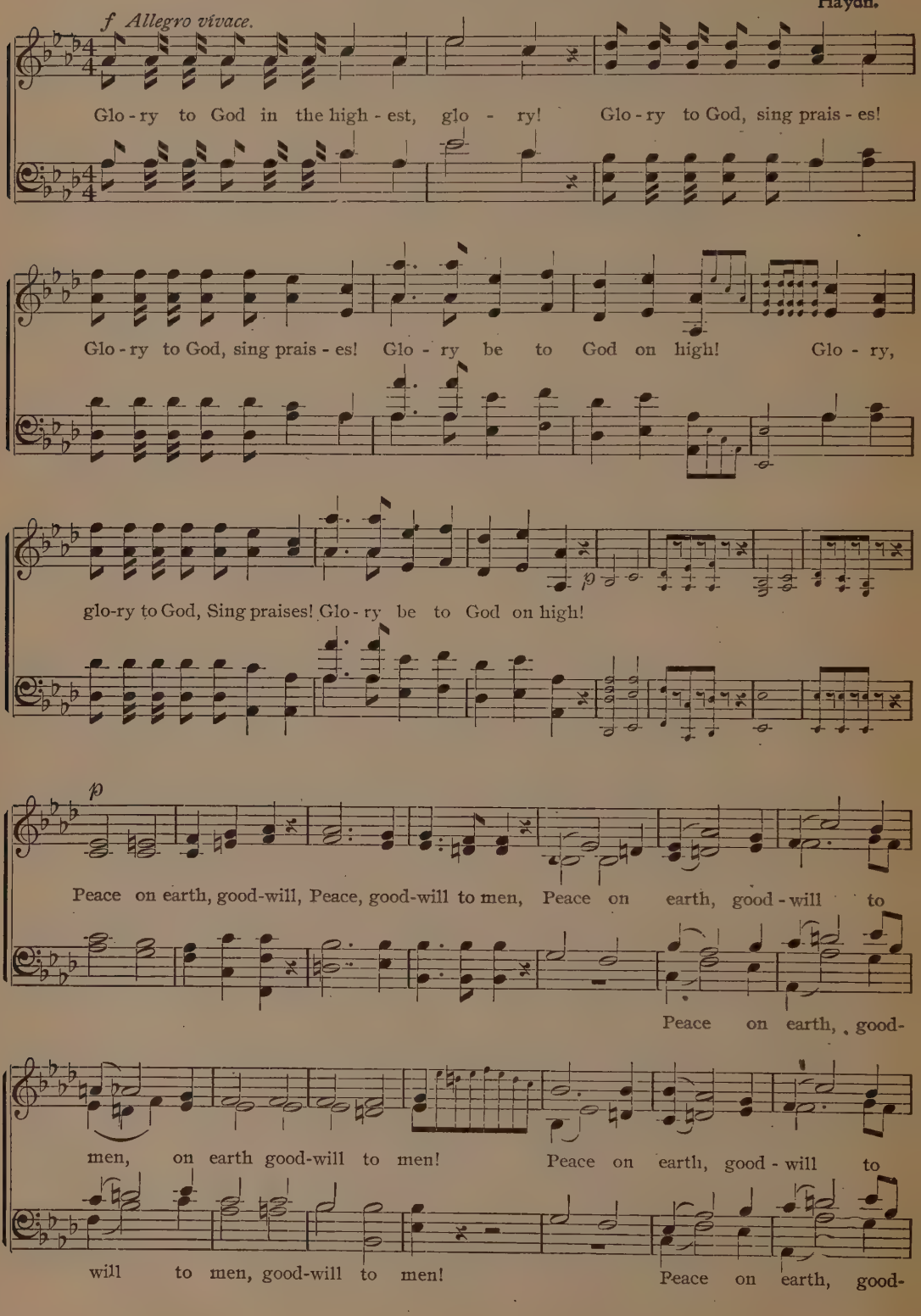
"The Redemption." C. Gounod.

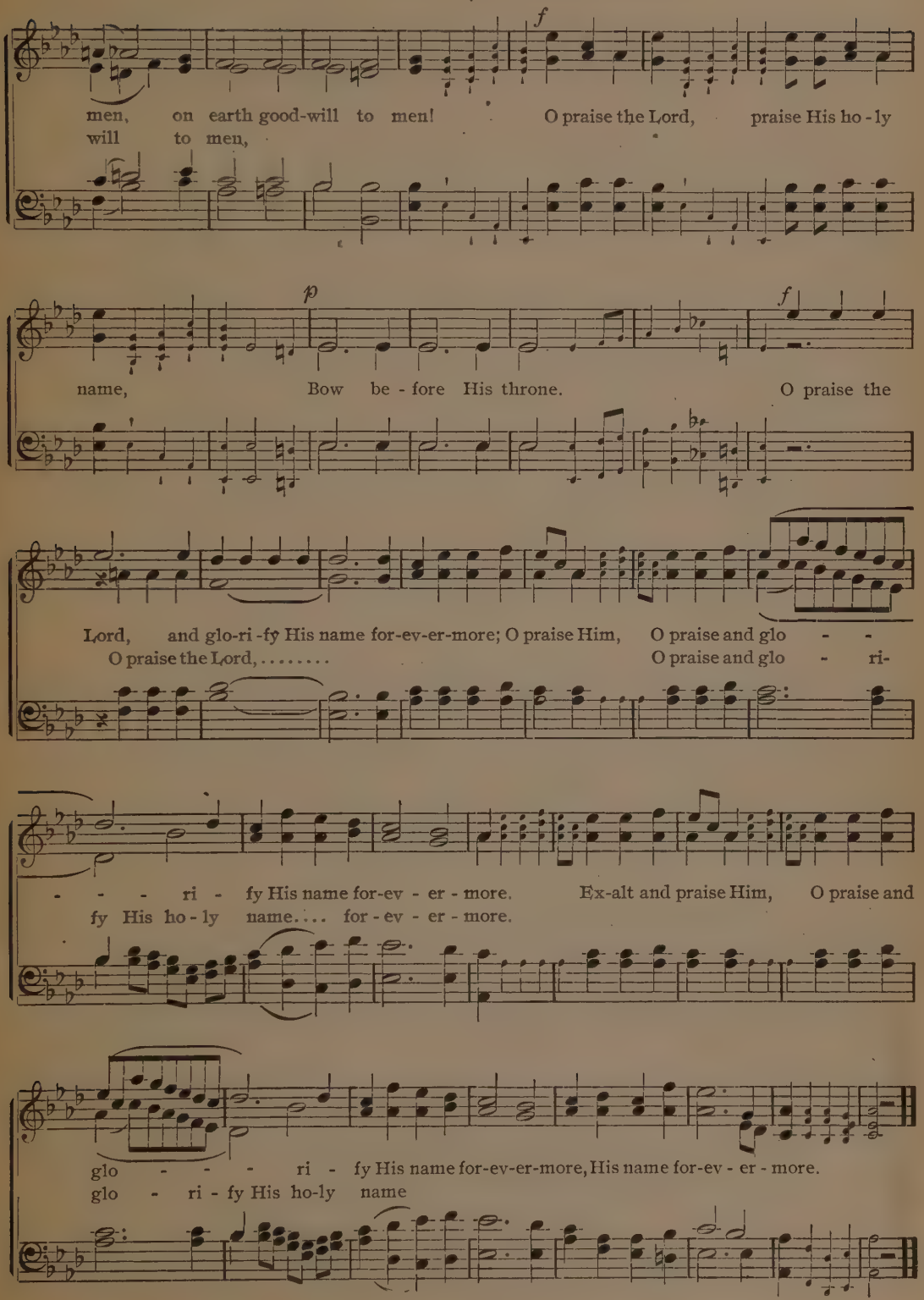



p
Love - ly ap - pear, O - ver the moun-tains, The feet of them that
p
Cres.
p
preach, And bring good news of peace; Love - ly ap - pear,
Cres.
p
Cres.
Dim.
O - ver the moun - tains, The feet of them that preach, And bring good news of peace.
Cres.
Dim
p

Glory to God in the Highest!

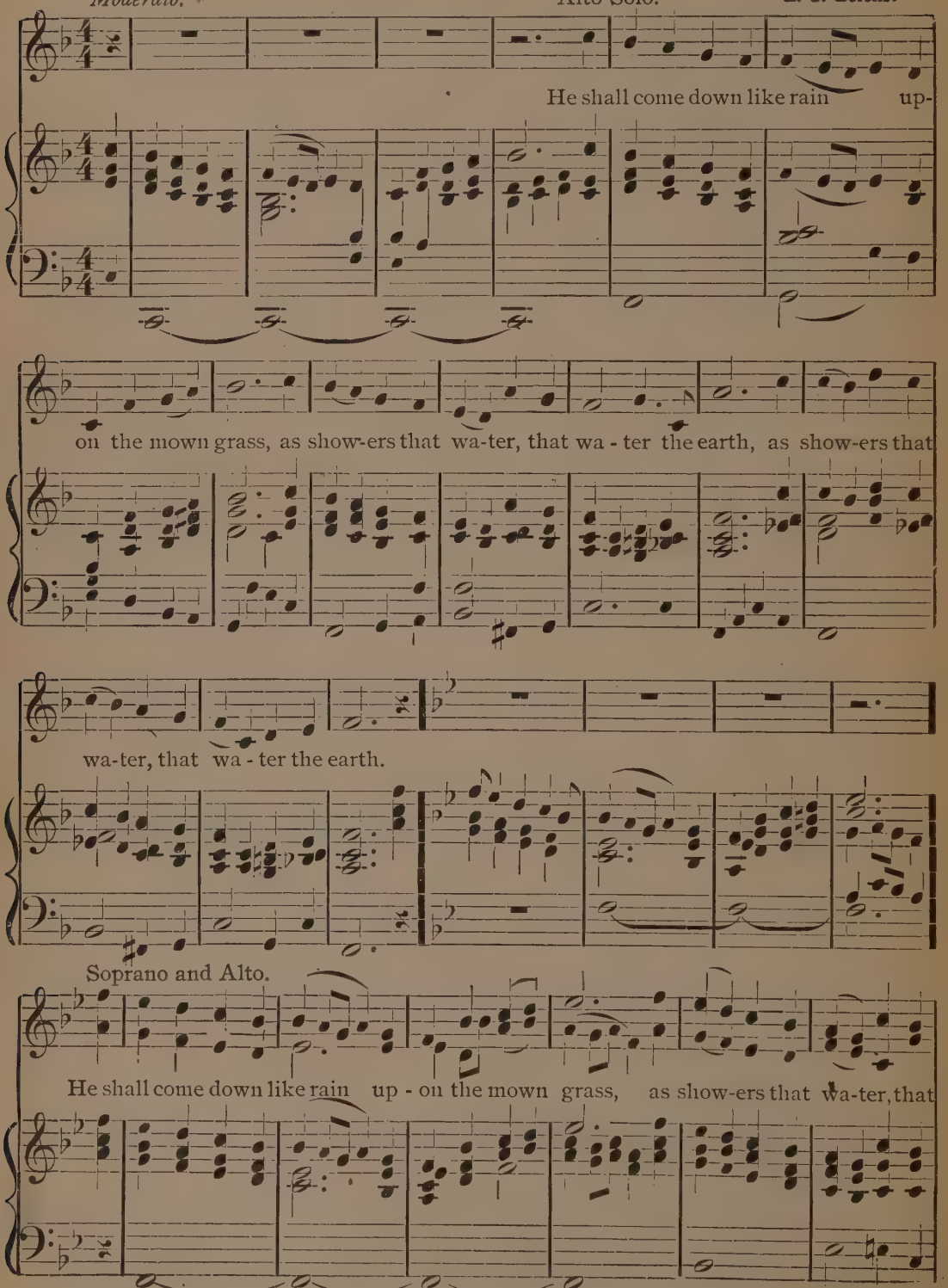
Haydn.



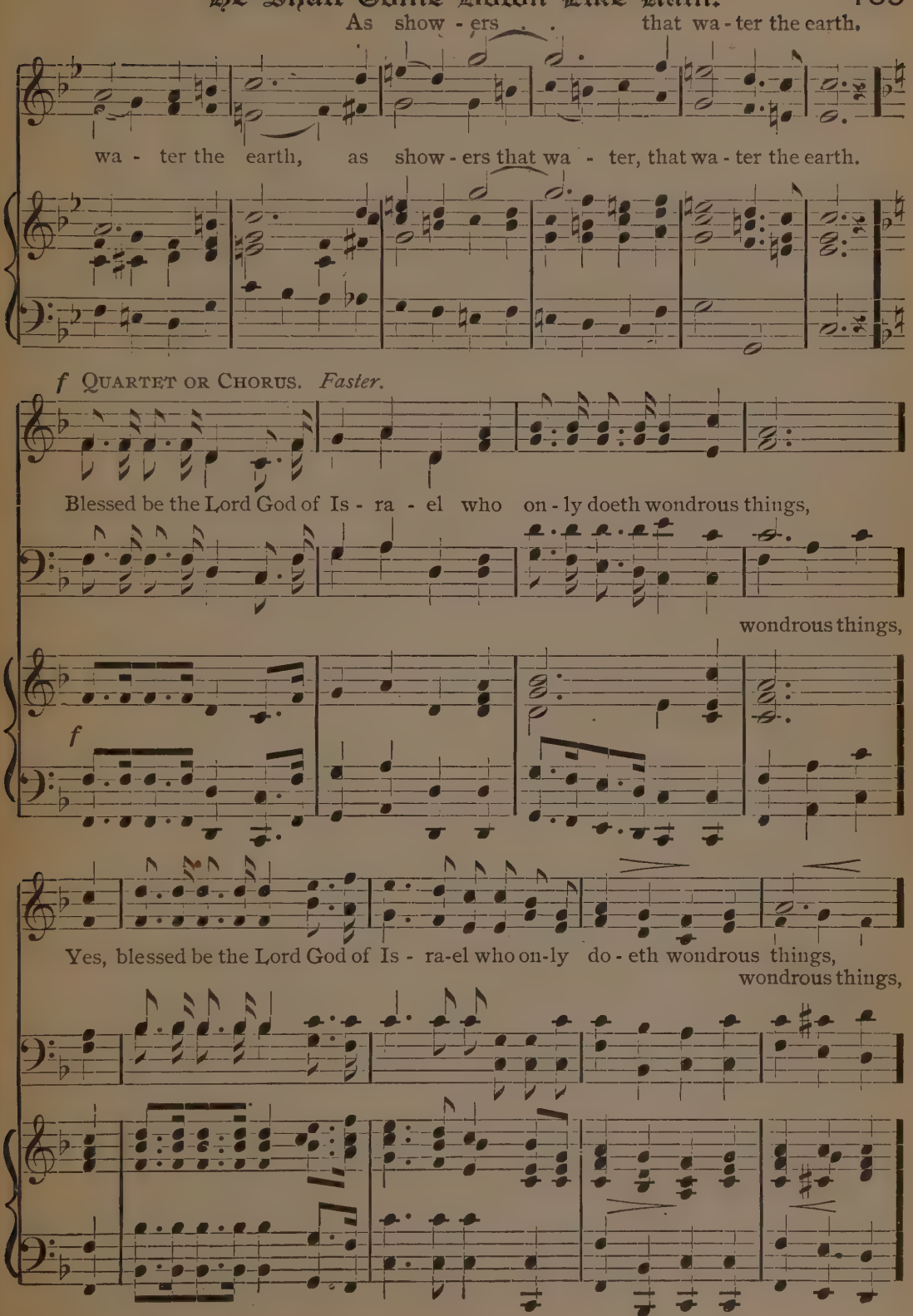

f
men, on earth good-will to men! O praise the Lord, praise His ho - ly
will to men,
p
f
name, Bow be - fore His throne. O praise the
Lord, and glo-ri-fy His name for-ev-er-more; O praise Him, O praise and glo - -
O praise the Lord, ... O praise and glo - ri-
- - - ri - fy His name for-ev - er - more. Ex-alt and praise Him, O praise and
fy His ho - ly name.... for - ev - er - more.
glo - - - ri - fy His name for-ev-er-more, His name for-ev - er - more.
glo - ri - fy His ho-ly name

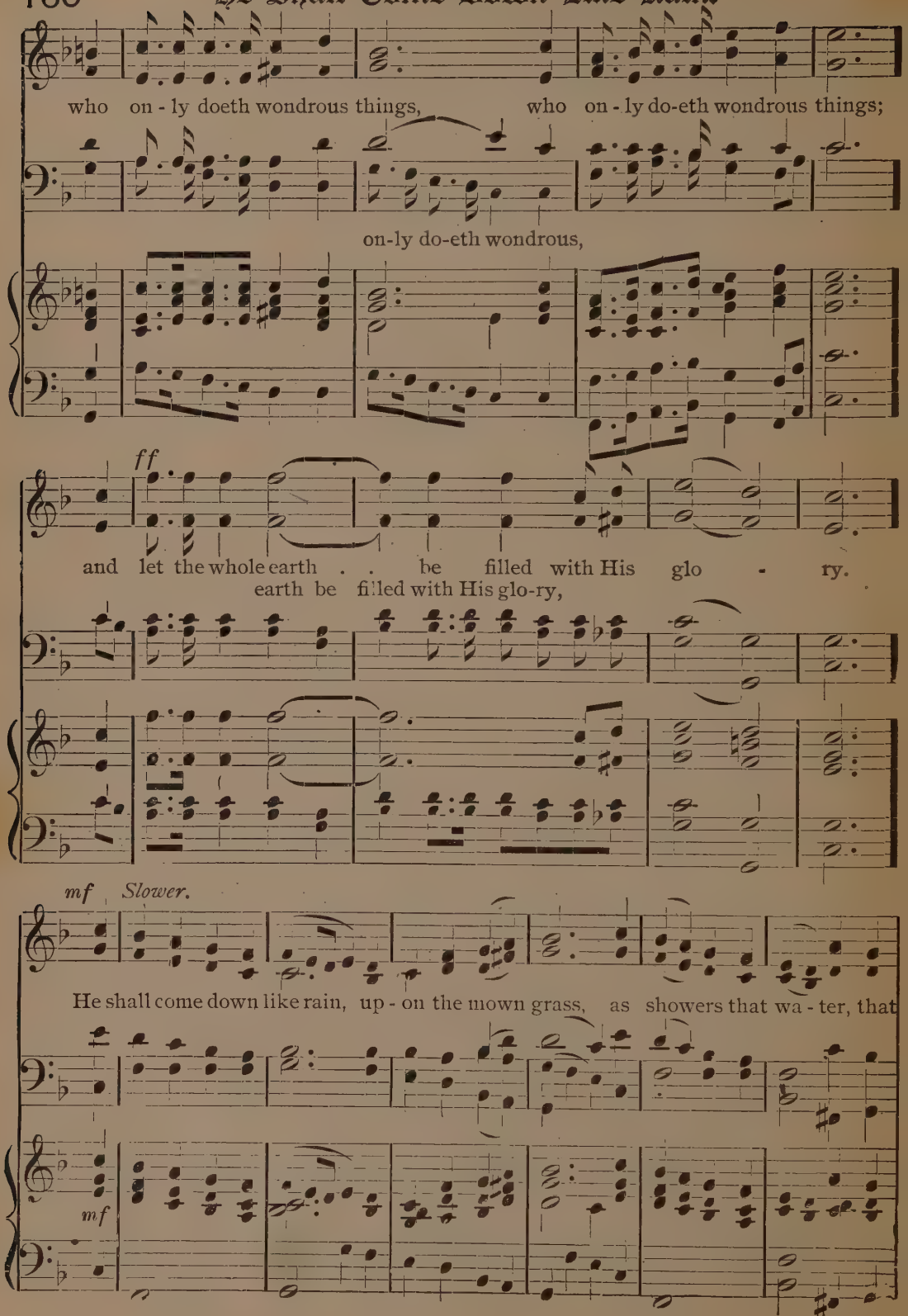
He Shall Come Down Like Rain.

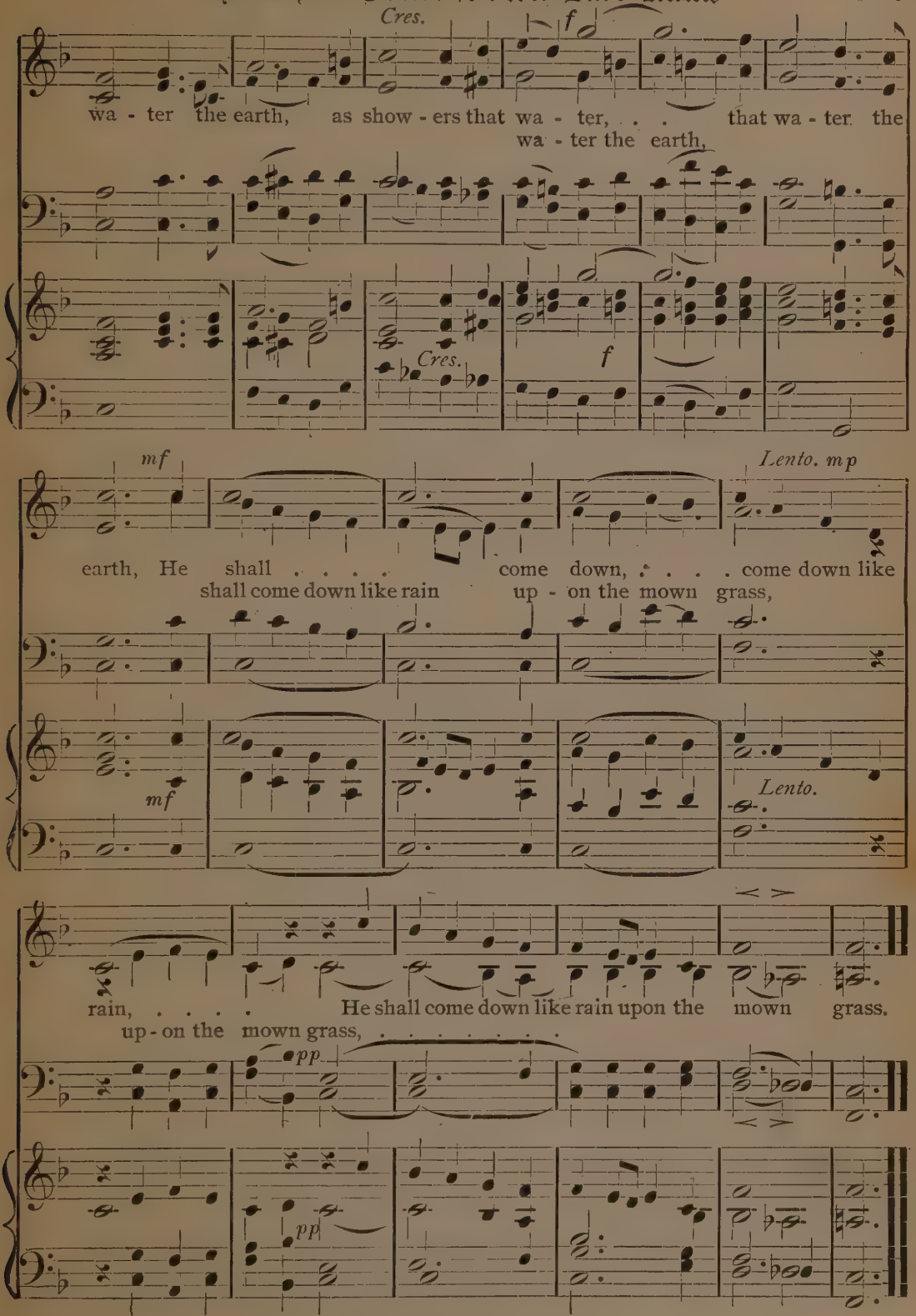
Moderato. Alto Solo. E. S. Lorenz.



Copyright, 1897, by E. S. Lorenz.

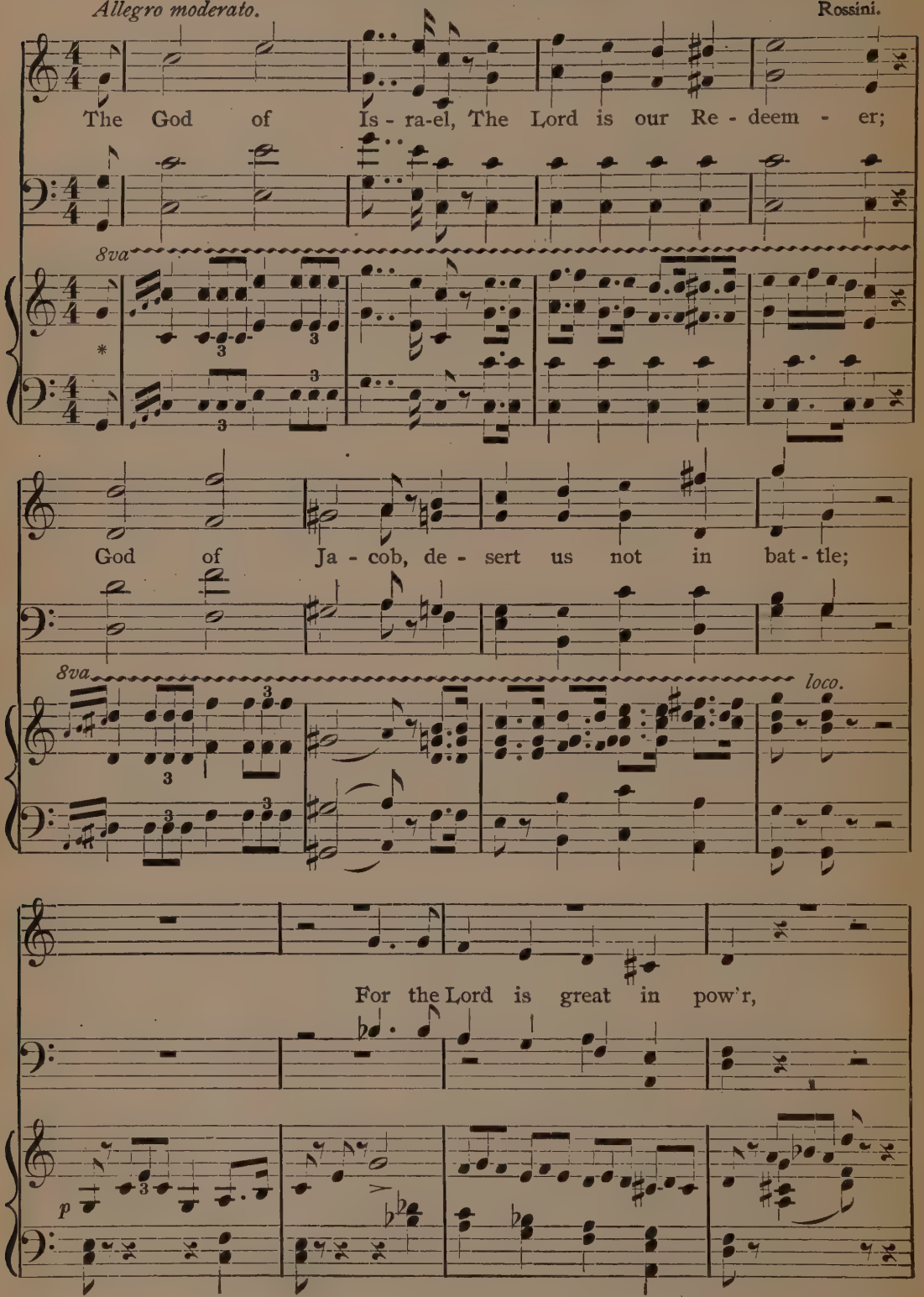

As show - ers . . that wa - ter the earth.
wa - ter the earth, as show - ers that wa - ter, that wa - ter the earth.
f QUARTET OR CHORUS. Faster.
Blessed be the Lord God of Is - ra - el who on - ly doeth wondrous things,
wondrous things,
f
Yes, blessed be the Lord God of Is - ra-el who on-ly do - eth wondrous things,
wondrous things,

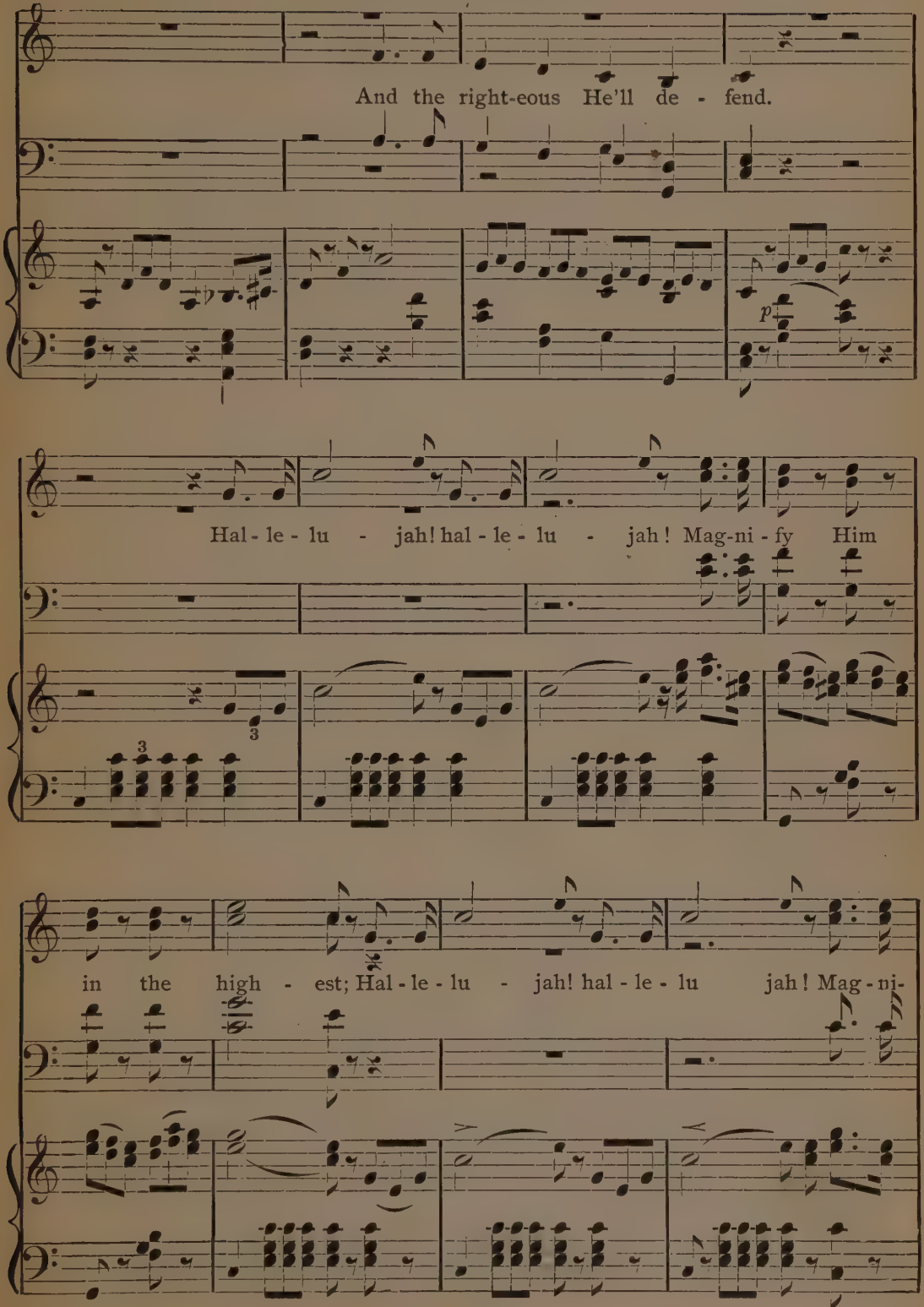

who on - ly doeth wondrous things, who on - ly do-eth wondrous things;
on-ly do-eth wondrous,
ff
and let the whole earth . . be filled with His glo - ry.
earth be filled with His glo-ry,
mf Slower.
He shall come down like rain, up - on the mown grass, as showers that wa - ter, that
mf

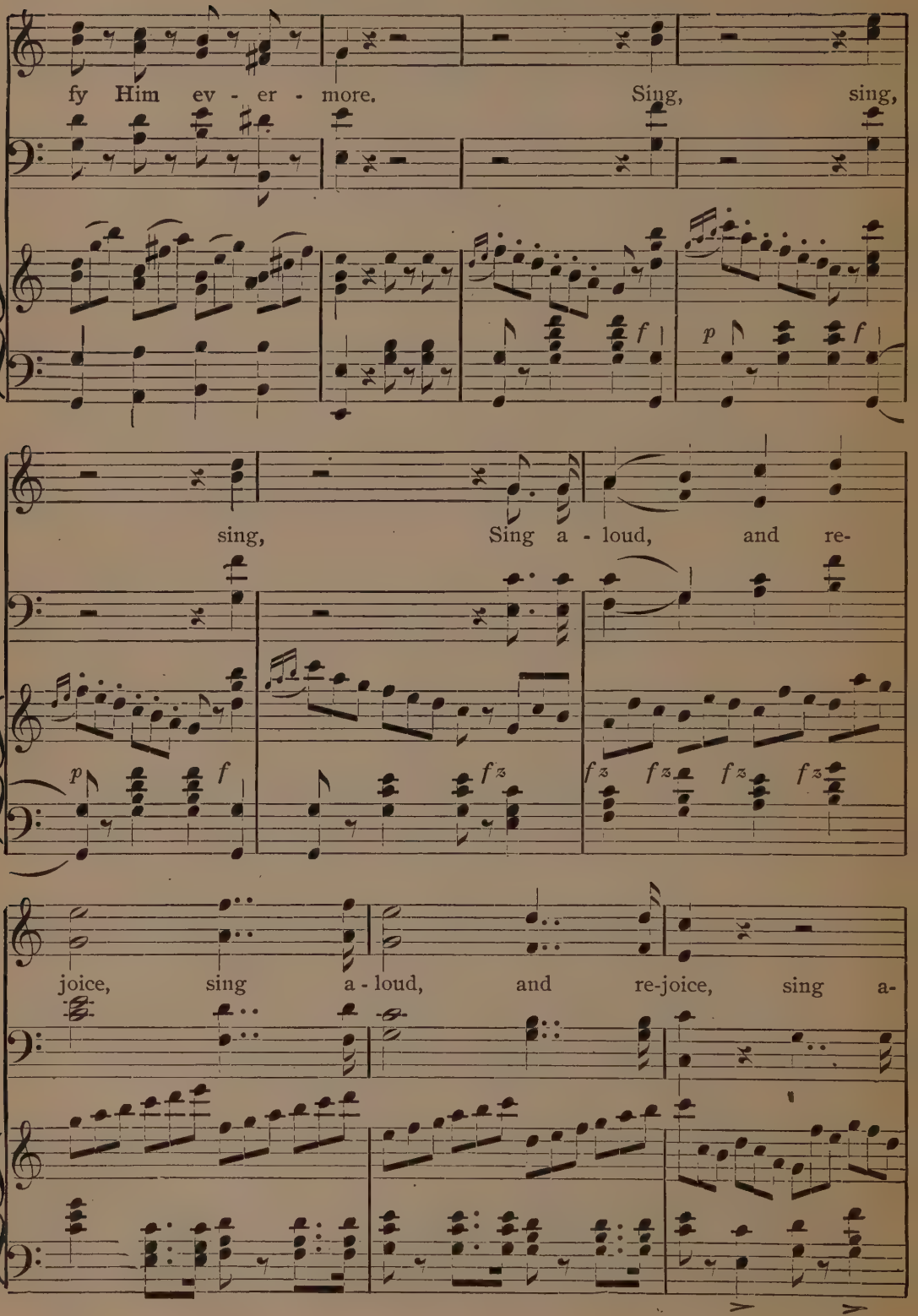

Cres.
f
wa - ter the earth, as show - ers that wa - ter, . . . that wa - ter the
wa - ter the earth,
Cres.
f
mf
Lento. mp
earth, He shall . . . . come down, ... come down like
shall come down like rain up - on the mown grass,
mf
Lento.
rain, ... He shall come down like rain upon the mown grass.
up - on the mown grass, ...
pp
pp

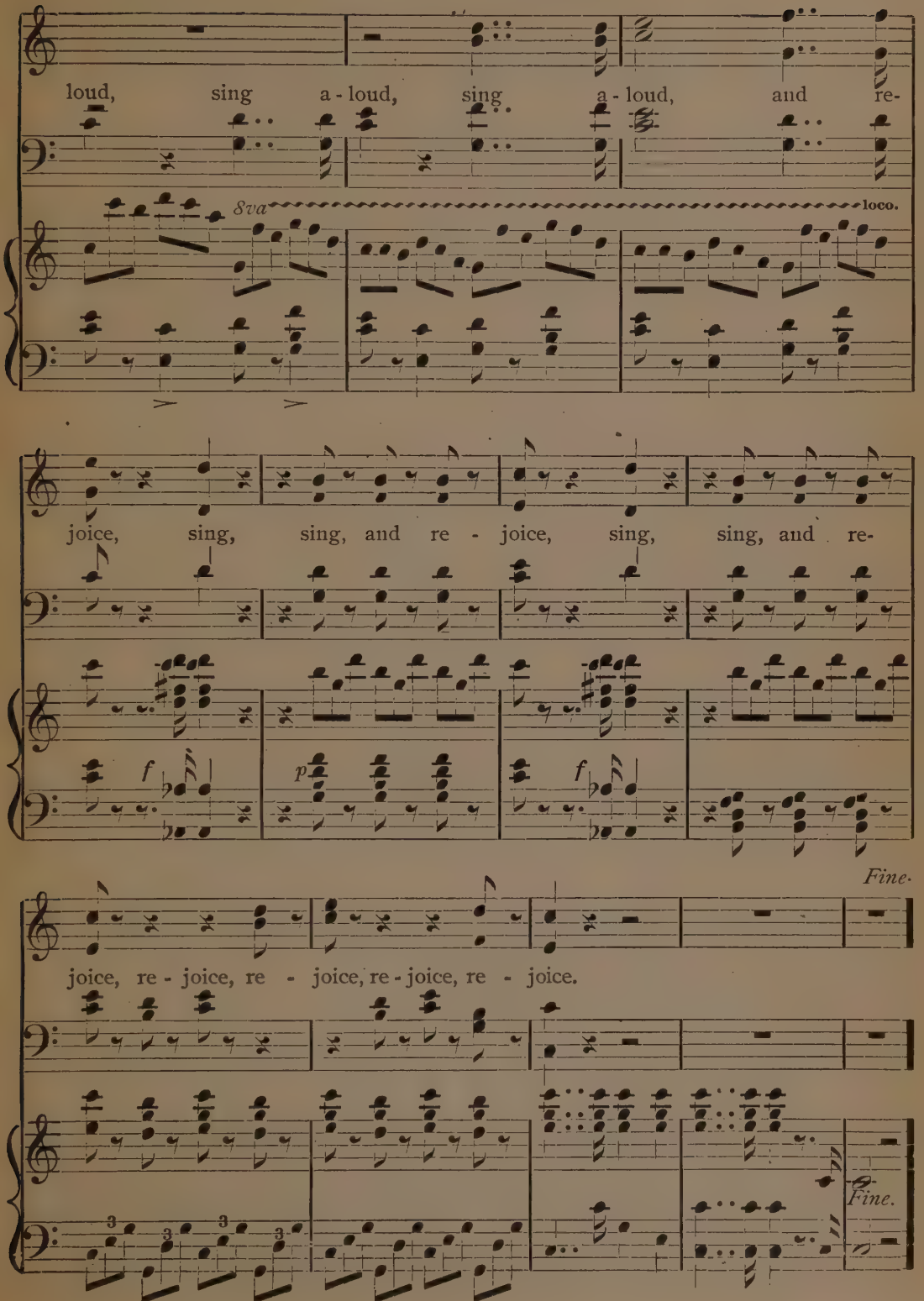
The God of Israel.

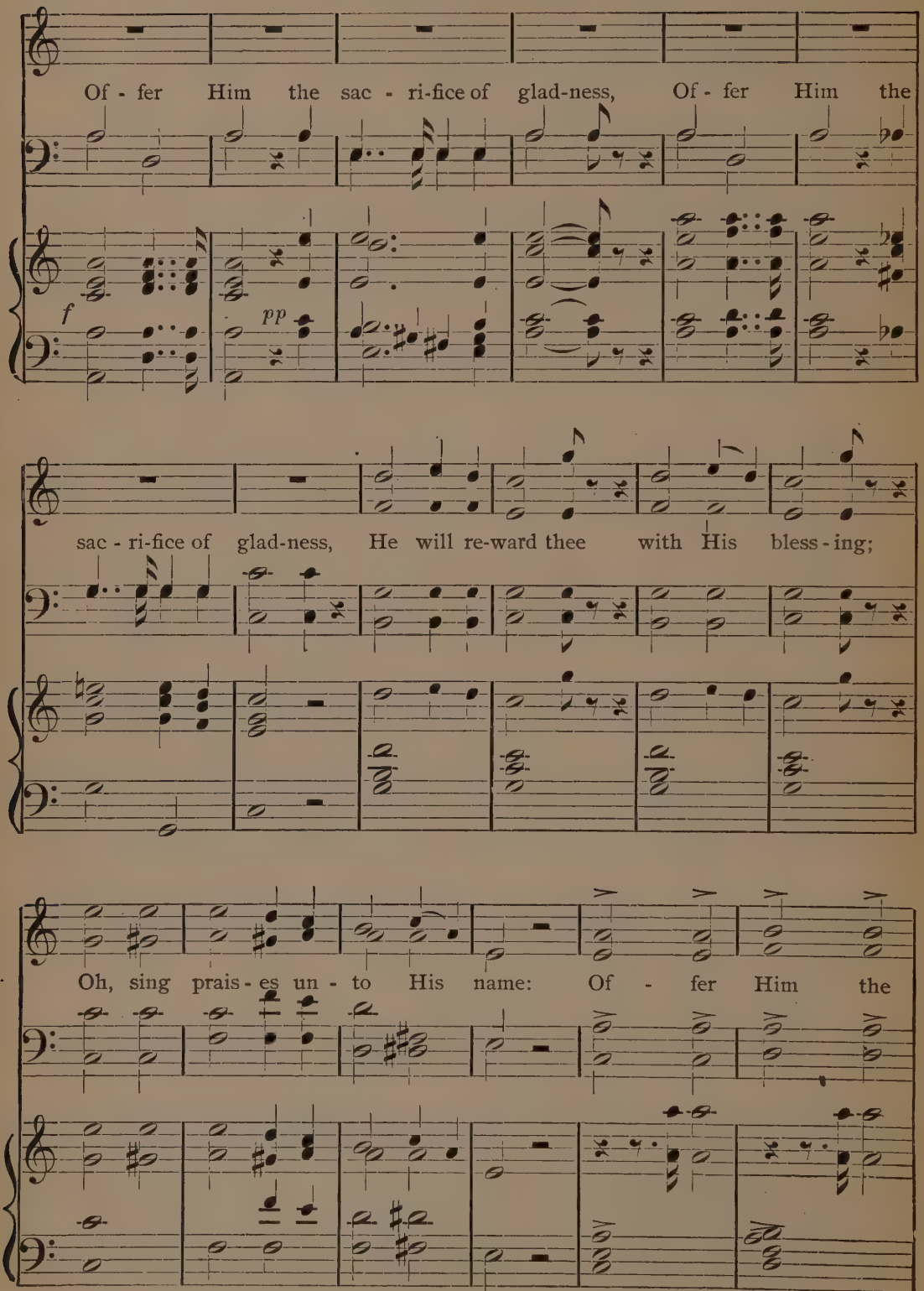
Allegro moderato. Rossini.

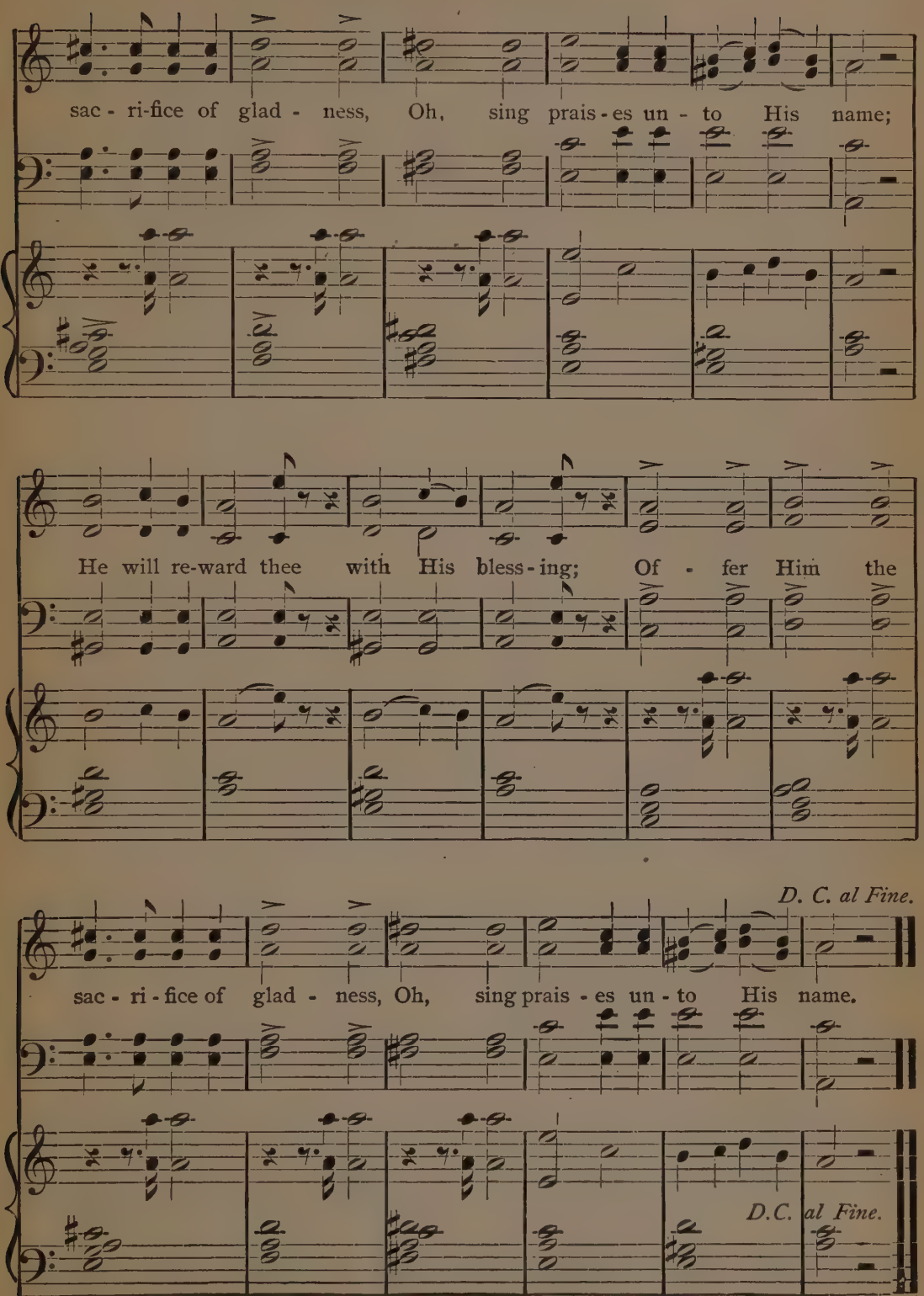



And the right-eous He'll de - fend.
p
Hal - le - lu - jah! hal - le - lu - jah! Mag-ni - fy Him
3
3
in the high - est; Hal - le - lu - jah! hal - le - lu jah! Mag - ni-


fy Him ev - er - more. Sing, sing,
sing, Sing a - loud, and re-
joice, sing a - loud, and re-joice, sing a-

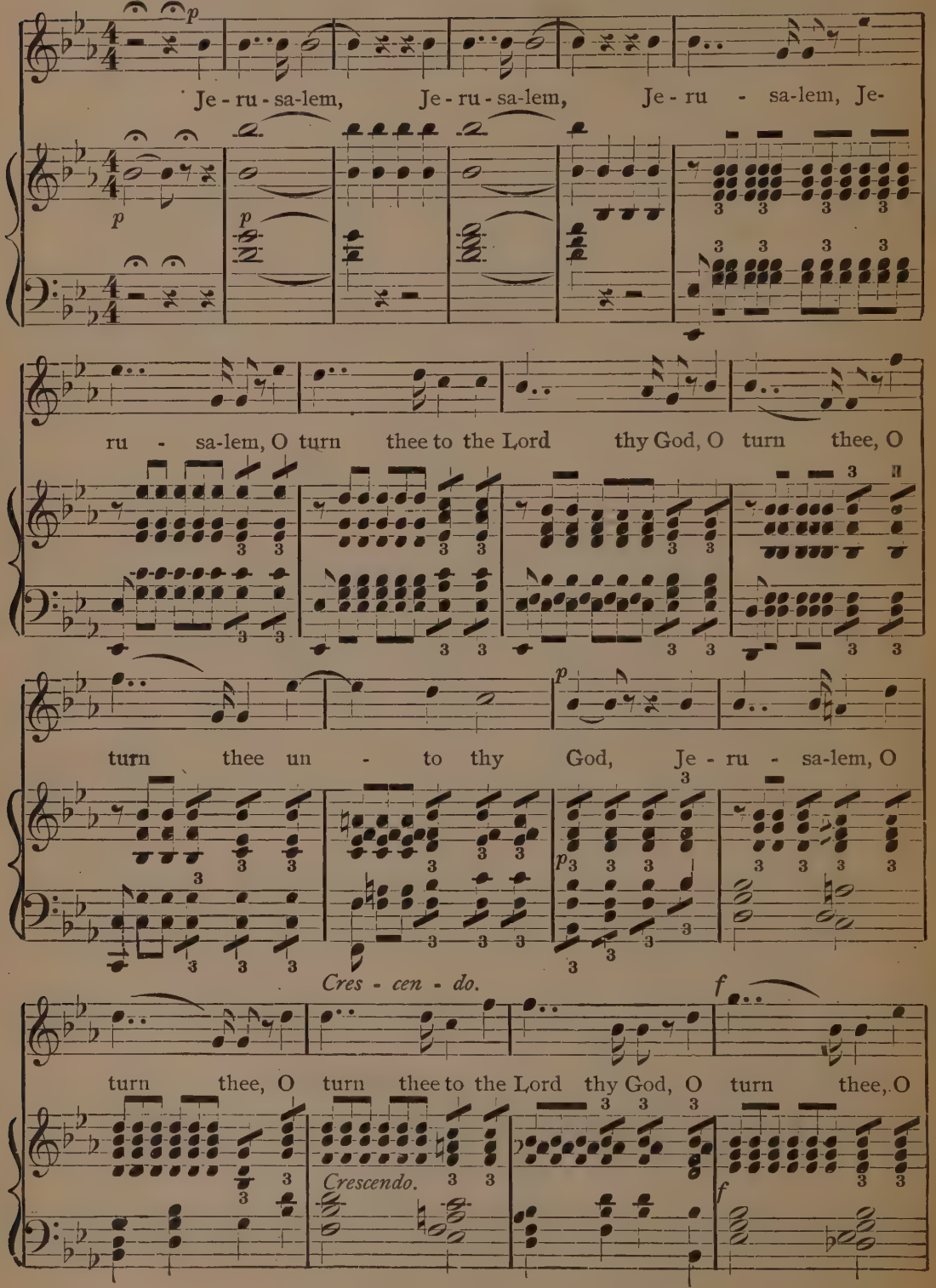

loud, sing a - loud, sing a - loud, and re-
8va
loco.
joice, sing, sing, and re - joice, sing, sing, and re-
f
p
f
Fine.
joice, re - joice, re - joice, re - joice, re - joice.
Fine.

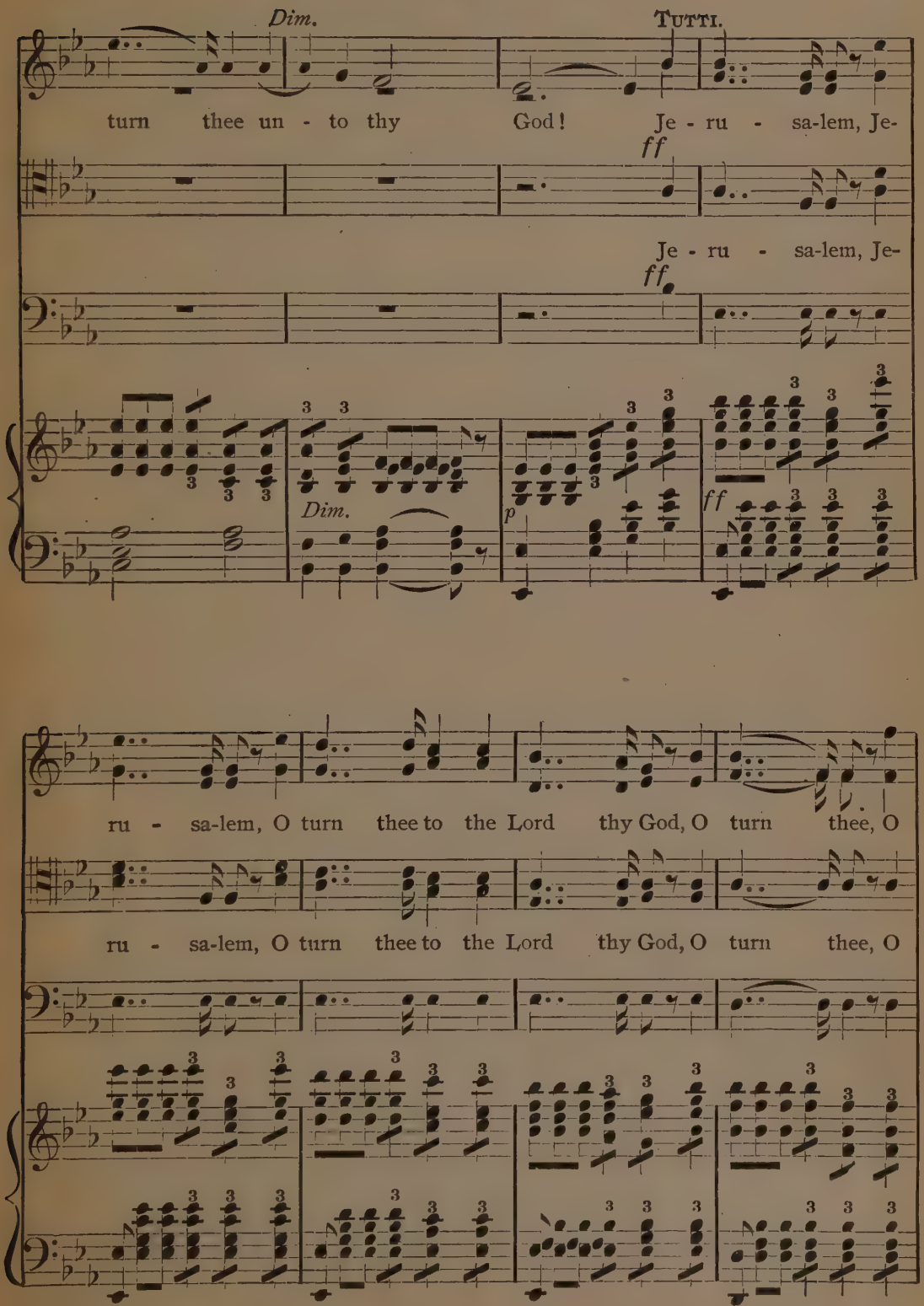

Of - fer Him the sac - ri-fice of glad-ness, Of - fer Him the
f
pp
sac - ri-fice of glad-ness, He will re-ward thee with His bless - ing;
Oh, sing prais - es un - to His name: Of - fer Him the

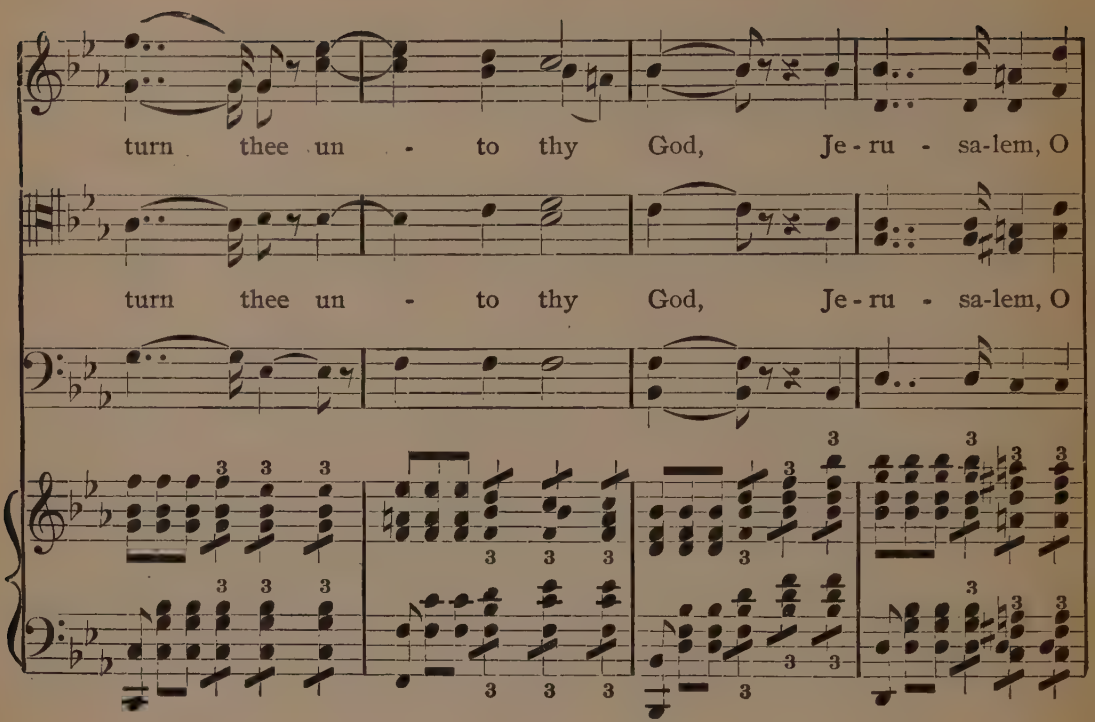

sac - ri-fice of glad - ness, Oh, sing prais - es un - to His name;
He will re-ward thee with His bless - ing; Of - fer Him the
D. C. al Fine.
sac - ri - fice of glad - ness, Oh, sing prais - es un - to His name.
D.C. al Fine.

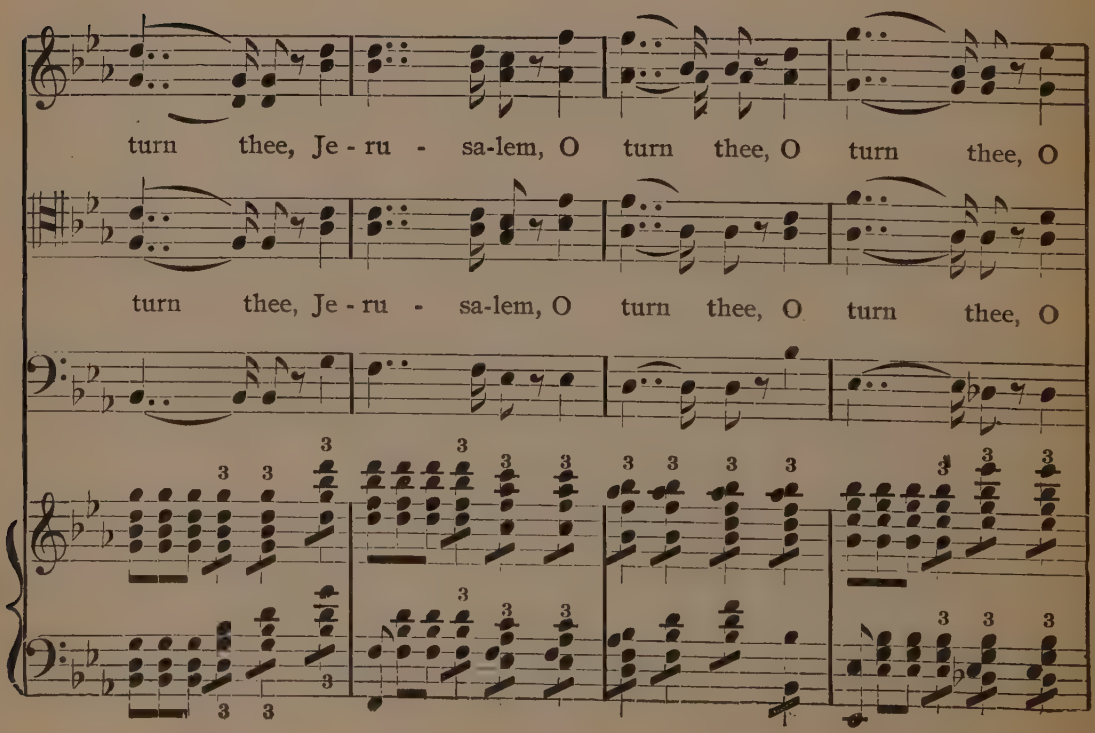
Jerusalem, O Turn Thee.

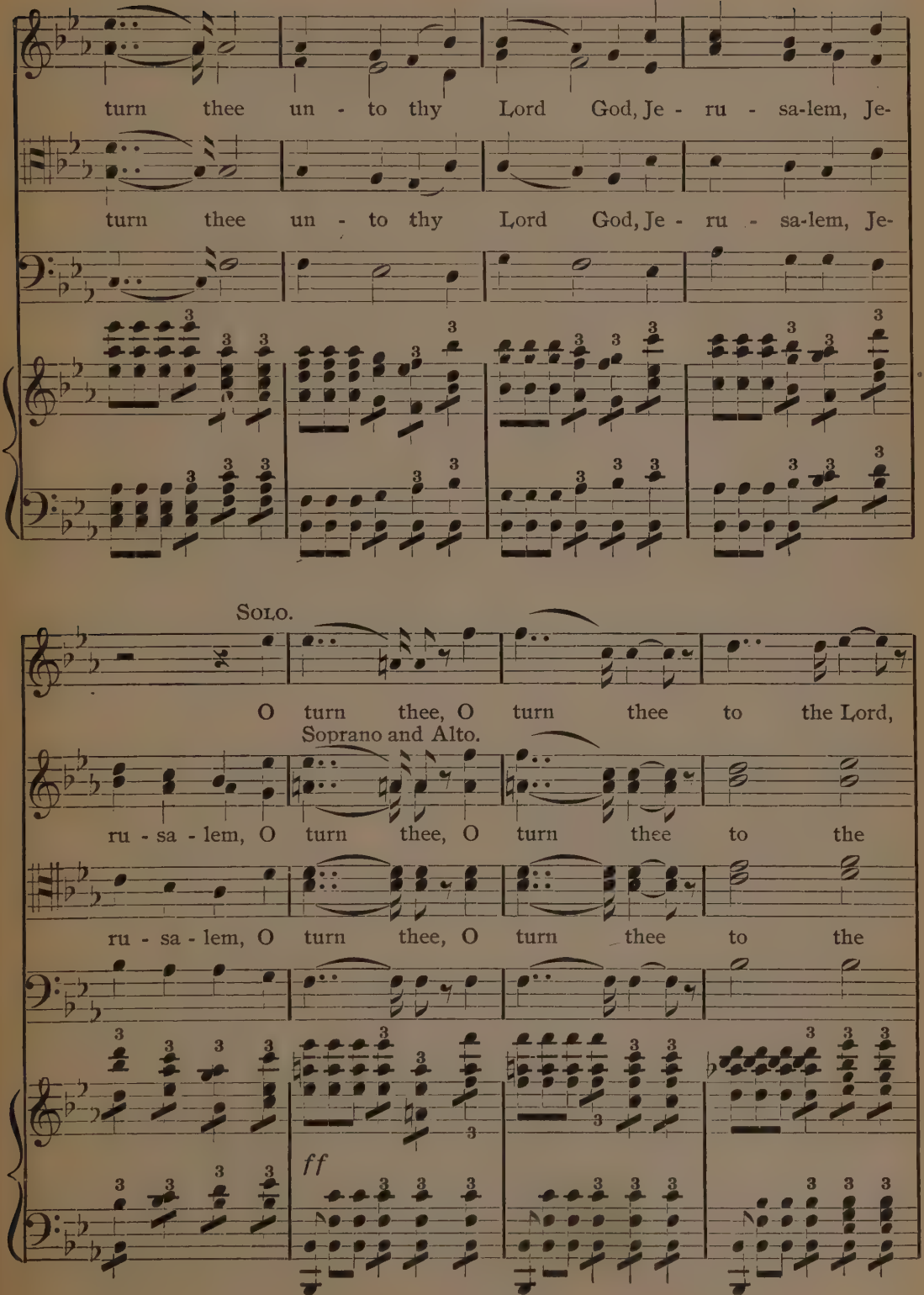
Moderato. SOLO. From Gounod's "Gallia."

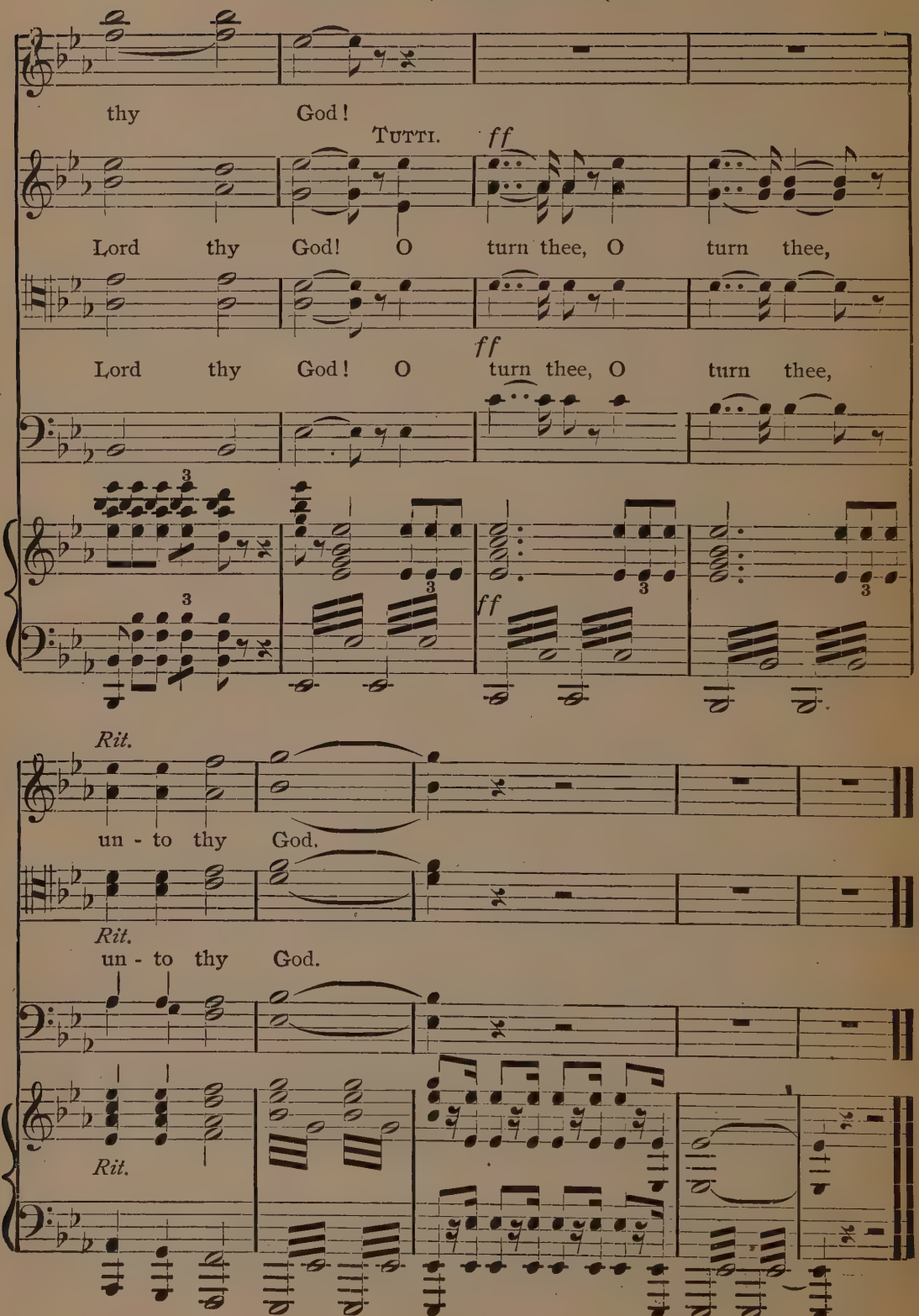



Dim.
Tutti.
turn thee un - to thy God! Je - ru - sa-lem, Je-
ff
Je - ru - sa-lem, Je-
ff
Dim.
p
ff
ru - sa-lem, O turn thee to the Lord thy God, O turn thee, O
ru - sa-lem, O turn thee to the Lord thy God, O turn thee, O

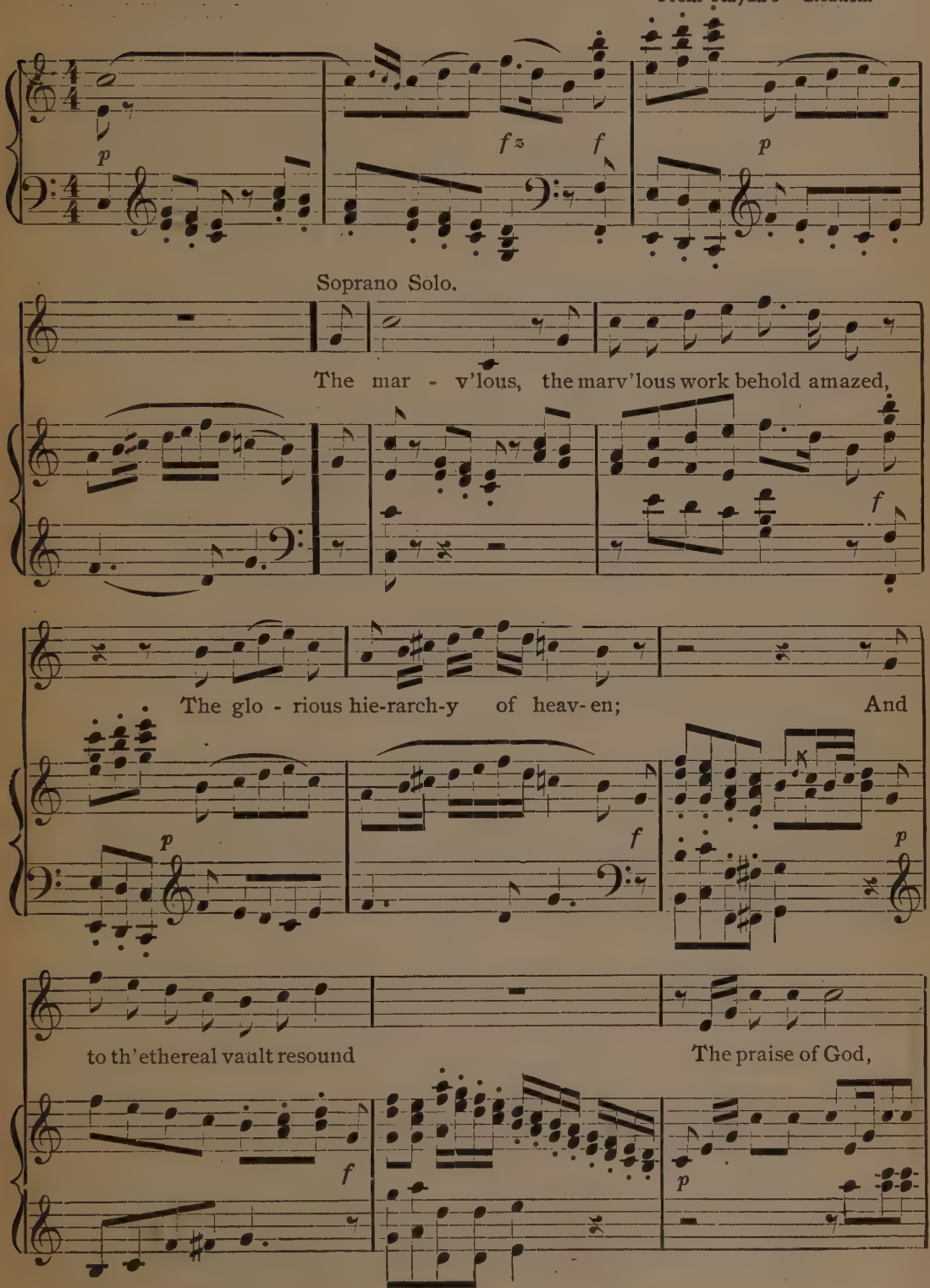

turn thee un - to thy God, Je - ru - sa-lem, O
turn thee un - to thy God, Je - ru - sa-lem, O

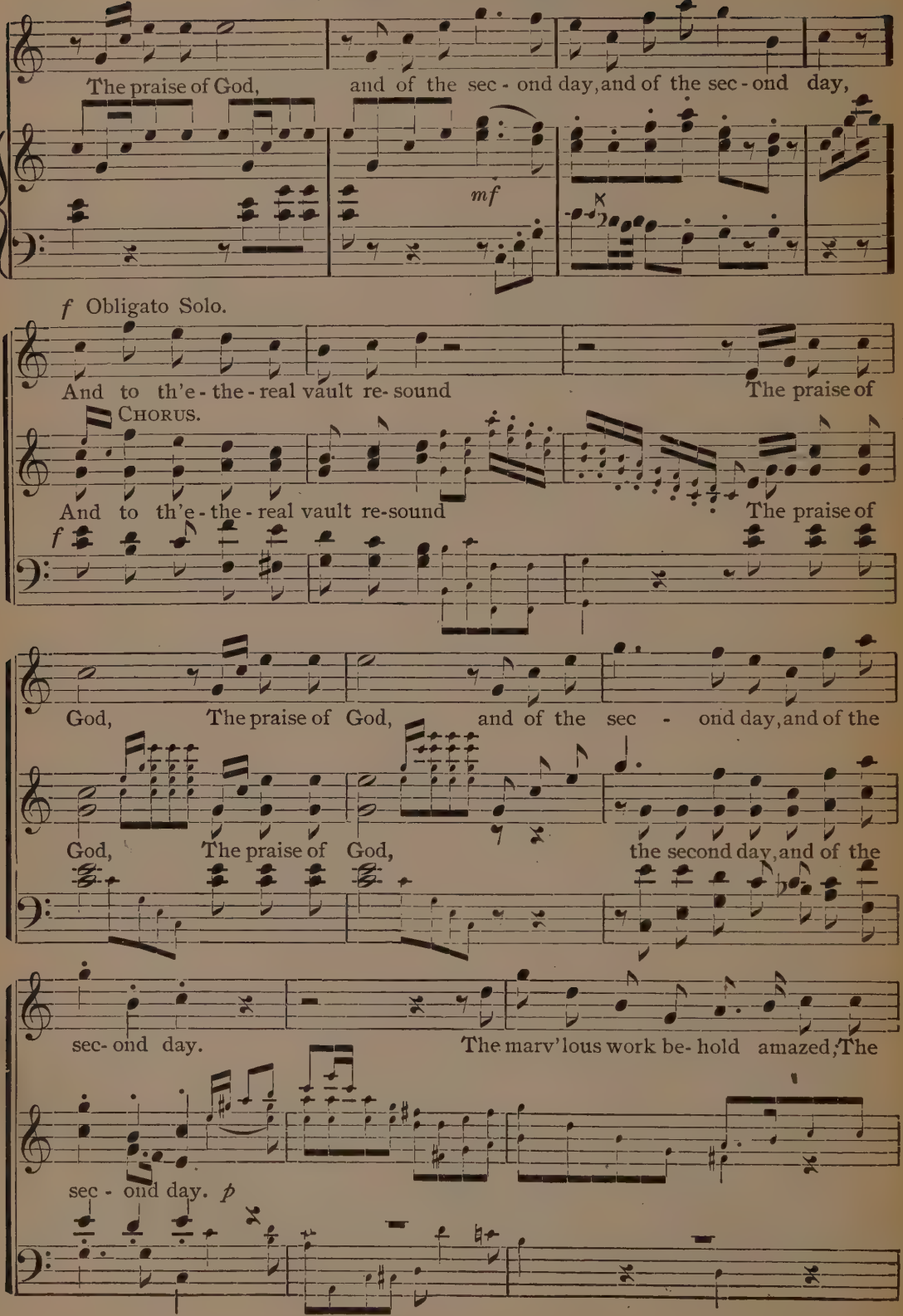

turn thee, Je - ru - sa-lem, O turn thee, O turn thee, O
turn thee, Je - ru - sa-lem, O turn thee, O turn thee, O

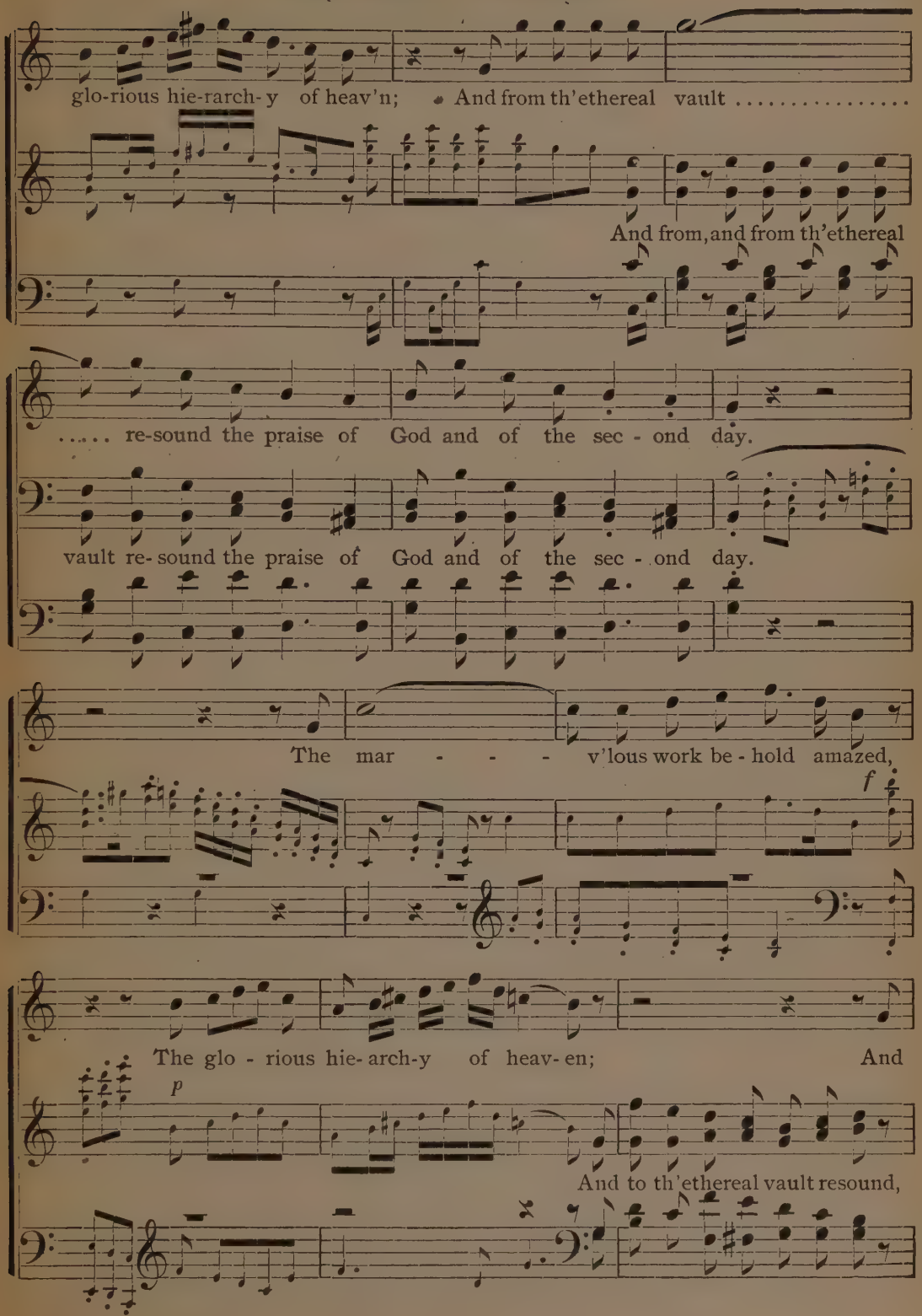

turn thee un - to thy Lord God, Je - ru - sa-lem, Je-
turn thee un - to thy Lord God, Je - ru - sa-lem, Je-
Solo.
O turn thee, O turn thee to the Lord,
Soprano and Alto.
ru - sa - lem, O turn thee, O turn thee to the
ru - sa - lem, O turn thee, O turn thee to the
ff

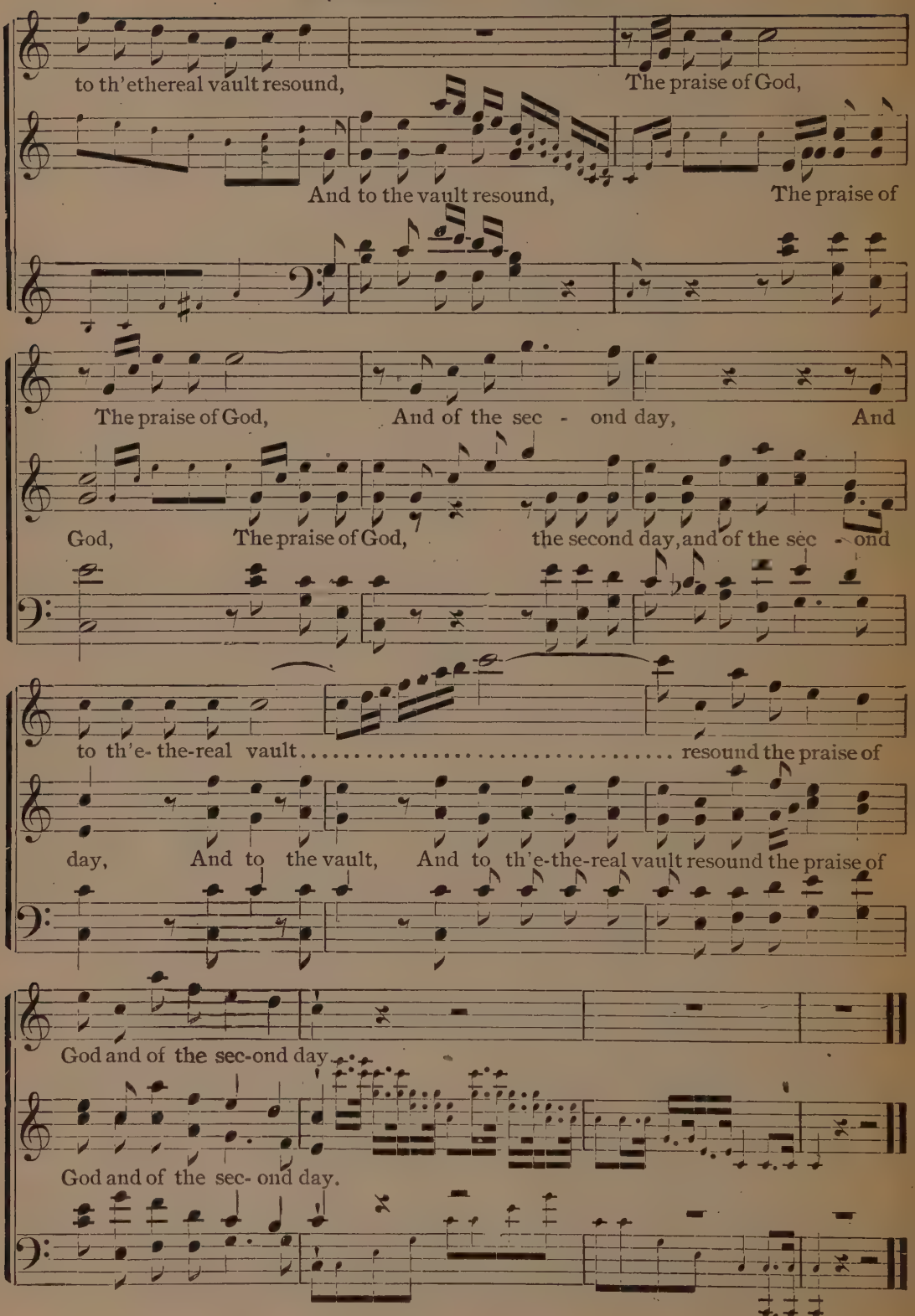

thy God!
Tutti. ff
Lord thy God! O turn thee, O turn thee,
Lord thy God! O turn thee, O turn thee,
ff
ff
Rit.
un - to thy God.
Rit.
un - to thy God.
Rit.

From Haydn's "Creation."




The praise of God, and of the sec - ond day, and of the sec - ond day,
mf
f Obligato Solo.
And to th'e - the - real vault re- sound The praise of
Chorus.
And to th'e - the - real vault re-sound The praise of
f
God, The praise of God, and of the sec - ond day, and of the
God, The praise of God, the second day, and of the
sec- ond day. The marv'lous work be- hold amazed, The
sec - ond day. p


glo-rious hie-rarch-y of heav'n; And from th'ethereal vault .....
And from, and from th'ethereal
..... re-sound the praise of God and of the sec - ond day.
vault re-sound the praise of God and of the sec - ond day.
The mar - - - - v'lous work be - hold amazed,
f
The glo - rious hie-arch-y of heav-en; And
p
And to th'ethereal vault resound,


to th'ethereal vault resound,
The praise of God,
And to the vault resound,
The praise of
The praise of God,
And of the sec - ond day,
And
God,
The praise of God,
the second day, and of the sec - ond
to th'e-the-real vault
resound the praise of
day,
And to the vault,
And to th'e-the-real vault resound the praise of
God and of the sec-ond day
God and of the sec- ond day.

INDEX.

A Boat to Cross the Ferry 9
A Little Mountain Lad ...100
Abide With Me..... 77
Absolute Pitch Names.... 5
Always Buy the Best..... 50
At Beulah's Gate..... 82
Autumn 12
Awake, Awake..... 26

Be a Man..... 31
Beating Time 4
Begin and Do It..... 18
Behold! God is My Salvation 148
Bells of Dreamland..... 60
Bird Song 38
Blessed Name 65
Blessed Savior, Thee I Love 44
Break Thou the Bread of Life 64

Chromatic Tones 53
Columbia! Columbia 95
Compound Accidentals.... 64
Consolation 57
Cradle Song 33
Crown Him Now..... 23

Day by Day..... 79
Deep in the Heart of the Wood 69
Departments 3
Don't Fret 49
Dynamics 13

Enharmonic Change..... 52

Father, Lead Me Day by Day 55
Father, Take My Hand... 16
Ferryman, Row 45

Gallant and Gaily.....102
Give a Man a Horse..... 14
Gloria 48
Glory to God in the Highest 156
God is Love.....122

Harvest Home..... 58
He Shall Come Down Like Rain 158
He Slumbers Not..... 74
Holy Spirit, Like a Dove 75
How Beautiful Upon the Mountains 128

If on a Quiet Sea..... 55
Intervals 71

Jerusalem, O Turn Thee..168
Jesus is Mine..... 43
Jesus Reigns 20

Key and Key-Note..... 10

Like Merry Maidens..... 80
Lovely Appear 154

Measure 3
Merrily, Merrily, O..... 84
Merry Sings the Lark.... 62
Minor Keys 71
Modulation 57
Moonlight 29
Movement 16
Murmuring Sea 59
My God, to Thee I Cry.... 17
My Heart's Home..... 27

Now Let Our Voices Join.. 24

Oh, Bless the Lord..... 41
Oh, Speed Thee, Christian 61
On the Heights..... 66
Our Native Land, Columbia 91

Parting Hymn 63
Praise Ye the Father.....143
Praise Ye the Lord..... 32
Pray for the Peace of Jerusalem 124
Properties of a Tone..... 3

Quadruple Measure 8

Rockaby, Lullaby 40

Savior, Hear 72
Savior, Teach Me..... 65
Sextuple Measure 32
Signature 10
Sing for Joy..... 10
Sing Me a Song of My Childhood 78
Sing, O Ye Heavens.....132
Sleep While the Soft Evening Breezes 111
Slowly, Now the Sun is Sinking 86
Softly Fades the Twilight 39
Softly Sighs the Gentle Breeze 25
Softly Through the Twilight Sounding 39
Spring Carmen 114
Springtime, Springtime, Happy Time 28
Staff 4
Stately and Beautiful..... 13
Summer Days are Coming 30
Summer Rain..... 92
Sweet Memories of Home. 56
Sweet Music 14
Syncopation 29

Take My Heart..... 72
Tenor Staff 12
The Dinner Bell 11
The Drum Beats..... 19
The God of Israel.....162
The King of Love..... 87
The Little Quaker Maid... 70
The Lord's Prayer..... 73
The Marvelous Work.....173
The Owl and the Dove.... 46
The Postilion 37
The Red, White and Blue.108
The Risen Lord..... 88
The River's Mission..... 76
The Rose 48
The Song of Waves..... 54
The Star-Spangled Banner.109
The Three in One..... 42
The Twilight Hour..... 67
The Whip-poor-will 90
The Wind 73
To Bethlehem Hasten.....136
To What Port?..... 15
Treble and Bass Clefs.... 5
Triple Measure 7
Trust 36

Up and Away..... 68
Uplift the Banner..... 89

We'll Sing a Merry Song.. 12
Welcome to the Morning.. 22
What's the Use of Whining? 35
Within Thy Tabernacle... 34
Wisdom 51